

California *Arts & Architecture*

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The Flintridge Golf Links, Pasadena

From the painting by Orrin White

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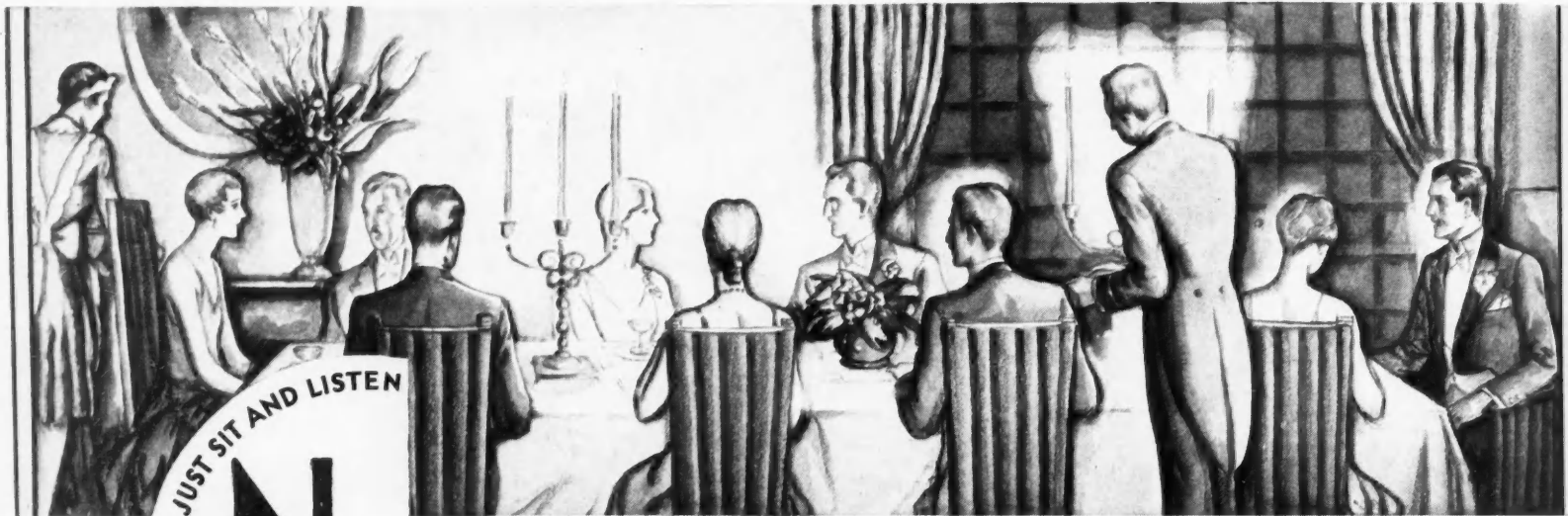
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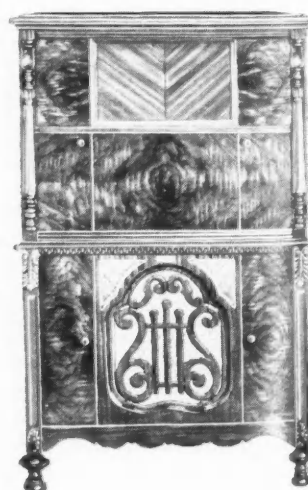
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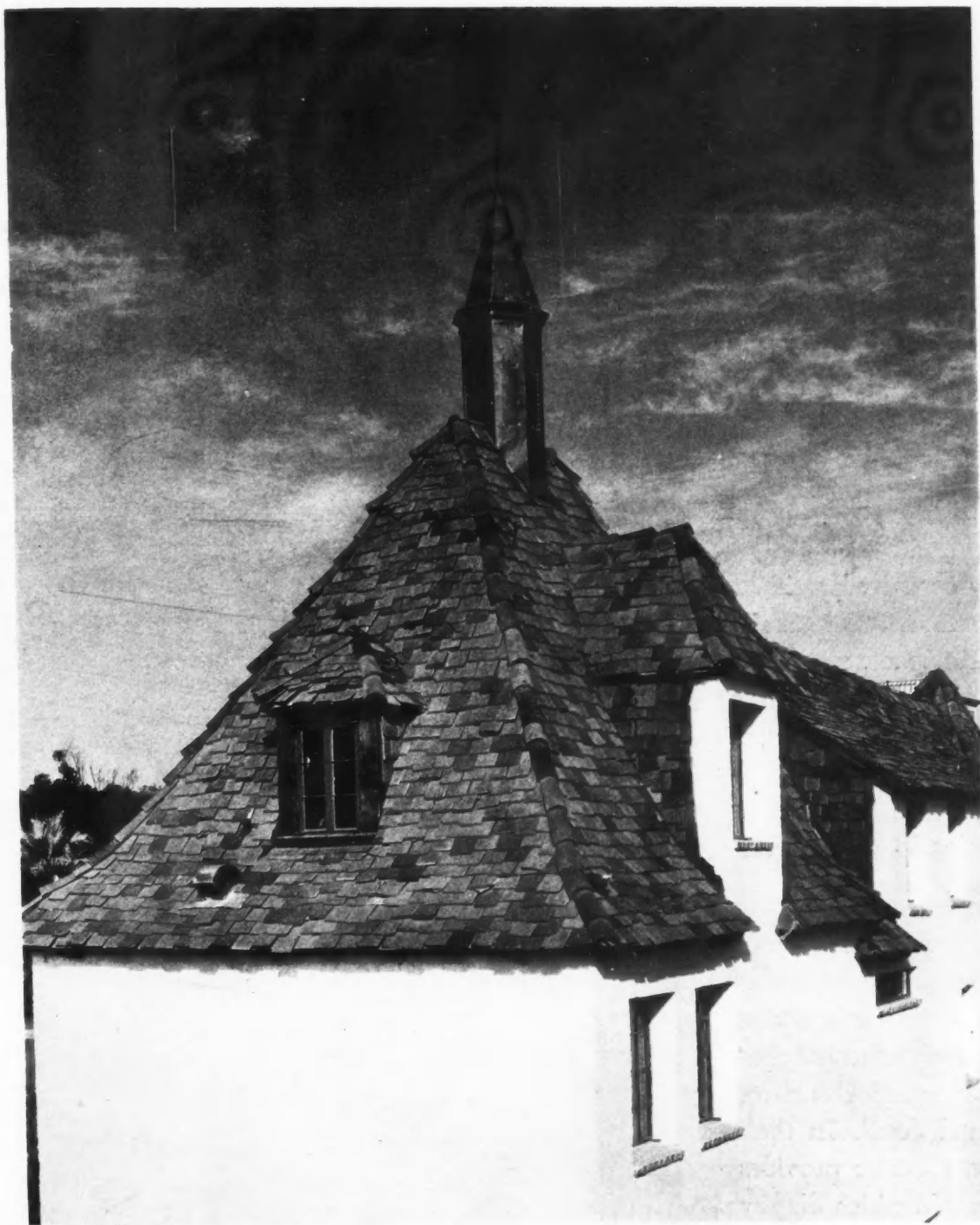
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THE CHARM OF THE MINIATURE

"He best can paint them who shall feel them most," wrote a noted miniaturist. These exquisite *portraits in little* offer a fascinating quest for the collector. He may choose those of American artists alone or include those of England and the continent. And while it is possible to pay hundreds of dollars for a miniature painted by a famous artist, one may acquire many beautiful examples of this work for quite small sums. It requires in the collector a most delicate sense of beauty, a love for soft, mellow colors and quaint old costume with a knowledge of period design and a keen eye for minute detail.

Many of the old artists painted in miniature in addition to their ordinary portraiture and it is evident this form of composition was popular with them from the beautiful examples preserved for us. It is quite possible that now and then they delighted in trying their hand on a *portrait in little* which required such fine skill to execute. The very minuteness of detail, the delicacy of treatment which was necessary in order that the subject might be shown true to life called for exacting technique. Indeed Horace Walpole has written to the effect that if a glass could expand the miniature to the size of a Van Dyke, it would appear to have been painted for that proportion. And Hilliard, that great master of line, has said "for the lyne without shadowe showeth all to good judgment, but the shadowe without lyne showeth nothing."

The popularity of the miniature was enhanced because of its size. It could be carried on the person as a token of a loved one, and therefore had a certain sentimental attachment. Sometimes these small pictures carried carved on the frame, a motto or device of personal nature, a not unusual manner of expression in the days of chivalry. They were also mounted in the tops of snuff-boxes, bonbonnières, and other small objects. The writer saw recently three old scent bottles with miniature landscapes painted on ivory set in the tops of the stoppers. One almost needed a magnifying

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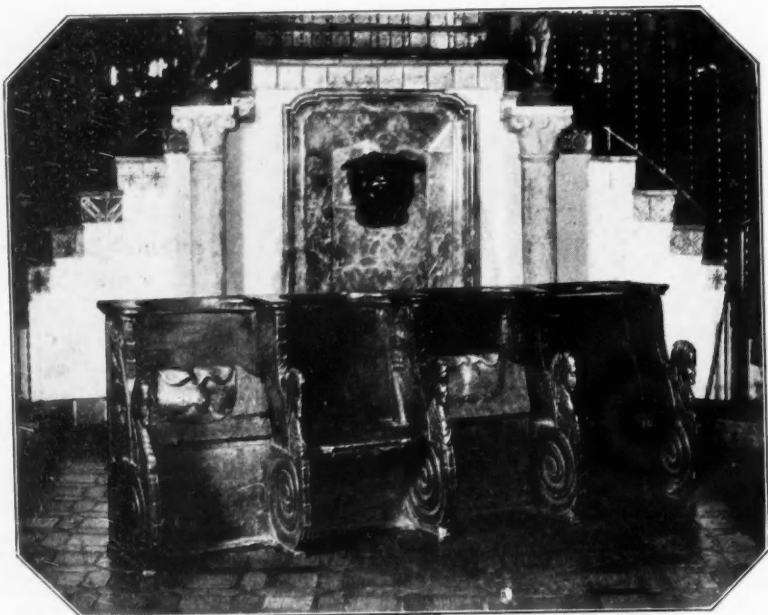
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glass to see the details of these tiny pictures. Other miniatures were set in easel form for the boudoir table, or they were mounted to be worn as a pendant. Some of them were richly set with jewels and quite often a lock of hair of the beloved one was enclosed in the back.

George Washington Parke Custis in his Memoirs of Washington says: "He wore around his neck the miniature portrait of his wife. This he had worn through all the vicissitudes of his eventful career, from the period of his marriage to the last days at Mount Vernon."

In the care given to detail in these small portraits we are able to trace the modes of ornament and costume of contemporary time. We have accurate pictures of various robes of state, societies and historic dress. Exquisite are those showing the lace ruff and collar, and one is often aided in fixing the date of a miniature, if the subject and artist are unknown, by the style of the lace ruffle. The headdress and manner of dressing the hair are also helps in determining undated subjects.

The first quarter of the last century marked the zenith of the art of miniature painting. Its decline came when photography was invented, but like all things mechanical, it can never take the place of work by hand for that "is a product of the soul."

Some of the very early miniatures were painted on playing cards. Vellum was also employed, and not until the middle of the 17th century was ivory used. There are known instances of canvas and linen and even the metals, copper and brass, but these are not common.

Miniature painting in oils was practically discontinued early in the 17th century. Water-colors and chalk were the medium from then on.

We rarely find landscapes painted although some beautiful work was done in miniature by the early illuminators. Landscapes occasionally served as a background for a portrait but more often a solid color was employed to bring out the features and the dress of the sitter.

As collectors begin to realize the beauty in the work of men of long ago, so begin collections of examples of their work. In the growing interest in these small paintings, one may see a reflection of the present day interest in old master portraits, and while everyone may not own a Rembrandt, one may aspire to a fine portrait in little of the subject painted by one of the contemporary miniature artists.

Any good example of a genuinely early miniature is worth col-

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lecting. For it may not only be a portrait of a noted character
in history by an eminent artist, but it serves to show the mode of
an art of long ago. Its beauty has an appeal just as we prize the
work of a Lamerie or a Gibbons. It is a linking of a day of the
past with the present and it is heritage for the future.

Many of these small portraits are not signed, but the artist and
the subject can be traced in various ways. Sometimes an artist
signed his work on the back so it is well to remove any backing
on an old miniature with considerable care. Again one may learn
the artist by looking up old records or family genealogy. It is all
very fascinating and many a personal bit of history may be dis-
covered that sheds new light on some noted character.

The increased interest in miniature painting by modern artists
is an indication of the regard for this old art, and the present day
will no doubt develop some miniatures whose work future collec-
tors will seek. Good copies of old masters are to be had and are
worth collecting. It is to be remembered, however, that the very
essence of the work of the old miniaturist was his skill in drawing
and delicacy in execution.

Alice R. Rollins

AN exhibition devoted to art in industry has been put on at
the Maryland Institute, Baltimore. In the opinion of
Leila Mechlin writing for the Washington, D. C., *Sunday Star*,
the "articles of utility executed in silver, gold and bronze are all
fine in design." "This exhibition was assembled by the Gorham
Manufacturing Company, and is shown in Baltimore under the
patronage of State and City officers, local organizations and mer-
cantile firms. Among the first named are the governor of Mary-
land and the mayor of Baltimore.

"A series of afternoon and evening lectures is being given in
connection therewith. Among the lecturers will be: Miss Ethel
B. Power, editor of *House Beautiful*; Miss Pamela Coyne, asso-
ciate editor of *Ladies' Home Journal*; Miss Grace Cornell of the
Metropolitan Museum of Art, New York, and Miss Helen
Ufford, associate editor of the *Delineator*."

Douglas Donaldson, whose bejewelled loving cups have attracted
widespread attention from connoisseurs, Porter Blanchard of
Burbank, formerly of the Boston Arts and Crafts Society, whose
exquisite silverware is shown in the Assistance League Shops, 5604
De Longpre, Hollywood, to the delight and profit of every bride
whose mother belongs to the League, could place their designs and
craftsmanship in competition with all craftsmen, national and
international, if an exhibition were to be given in Los Angeles.

For jury we have also an internationally accepted designer in
Ernest Batchelder, whose handmade tile won conspicuous place
in the estimation of eastern architects when exhibited in New
York and are now demanded there to the limit of the Batchelder-
Wilson kilns. Once the editor of *The Craftsman*, and the author
of several books on design, Mr. Batchelder is an authority in the
field. Others could be selected from the staff of Bullock's buyers
of *objet d'art* and from Marston Company in San Diego, the
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exhibition would be most interesting and a vital thing for the
community, its art students and its would-be connoisseurs.

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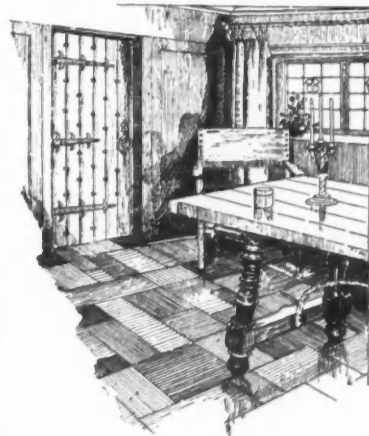
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THE CALENDAR

Music & Art & Clubs & Sports & Announcements

ANNOUNCEMENTS

"RAMONA," the romantic and impressive pageant-play, is given on three week ends, April 26-27, May 3-4 and May 10-11, in the Ramona Bowl near Hemet, California. This outdoor play, arranged by the late Garnet Holme from the novel by Helen Hunt Jackson, and accorded presentation by Virginia Calhoun, who holds all dramatic rights, is really smashing drama, and is developed logically through moving scenes, beautiful and again startling episodes. This community organization is sponsored by the Ramona Pageant Association, and is composed of the people of Hemet and San Jacinto, who join in this the eighth successive season of presentation. Funds from each production are used to stage the next and from the surplus the Bowl has been improved to become a modern amphitheater with 3,000 concrete and 3,000 wooden seats.

RAISIN DAY is celebrated at Fresno, California, April 26. Sixty-five universities in the West and Middle West have been asked to send representatives to the West Coast Relays track and field meet at this time. The West Coast Relays take place at night in an illuminated stadium. The evening prior to Raisin Day a pageant is given at which the King and Queen are crowned.

THE JUMPING FROG JUBILEE will be held again this year in Angels' Camp, Calaveras County, California, and revises interest in Mark Twain's immortal story, "The Jumping Frog of Calaveras." The dates are May 18 and 19.

"THE ANNUAL WEEK OF FLOWERS" is held in Redlands, California, April 22 to 26. The Return of Persephone, symbolizing, as to the ancient Greeks and Romans, the return of Spring, is the subject of the parade, each float bearing nymphs, cupids, dryads, Pans, Gods and Goddesses among the flowers.

"MOCKING BIRD," a desert fantasy, is given in the afternoons of April 5-6 and 12-13 in Festival Valley, about four miles west of Perris, California, on the west end of the Perris Estate. The fantasy was written around the history of Perris Valley by Marguerite Slaughter and was given last year for the first time. It is offered by the community, only a few of the leading characters coming from beyond Riverside County. Chief Ho-To-Pi, Cheyenne baritone, again has the leading role and is supported by Princess Lou-scha-enya, the Chickasaw mezzo-soprano. All of the music has been especially composed, and the fantasy is directed by Miss Janet Scott, the director of the Riverside Community Players.

CALIFORNIA CONFERENCE OF SOCIAL WORK holds the twenty-second annual meeting at Santa Barbara, California, May 13 to 17. The conference will be attended by members of social and health agencies, and is open to all persons interested in problems of social welfare.

INTERNATIONAL DESERT CONSERVATION LEAGUE has been organized for the preservation of desert plant life and the beauty spots of the desert area. It is increasingly necessary to further such a movement to preserve the fast disappearing plants, animals and flowers of the desert country in various parts of the world. The League is international in scope and is a non-profit organization. Educational work among school children is a part of the program of the league. Mrs. Albert Sherman Hoyt, founder and vice-president of the League, is internationally known for her interest in desert conservation. Offices are established in Los Angeles, California, in the Title Insurance Building, at Fifth and Spring Streets. Serving with Mrs. Hoyt as officers and the board of regents are Nathaniel L. Britton, honorary president; Guy C. Fleming, vice president; Daniel Hunsaker, secretary-treasurer; and Judge G. E. Waldo, Dr. G. B. Clements, James H. Howard and Dr. W. S. Hertzog, directors.

SOUTHWESTERN ARCHAEOLOGICAL FEDERATION elected Dr. James A. B. Scherer of Pasadena, California, president at the recent annual meeting. Other officers are: Dr. John R. Wilkie of Whittier College, vice-president, and Charles Amsden of the Southwest Museum, secretary-treasurer.

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ASSOCIATED STUDENTS of Occidental College, California, are undertaking a campaign to raise the remaining \$15,000 to complete the swimming pool, for which Myron Hunt and H. C. Chambers have finished final plans. The design follows closely Mediterranean architecture of the late Renaissance. Plans call for a standard size pool of tile, facades will stand at both ends and at one side.

UNIVERSITY OF CALIFORNIA, Berkeley, California, announces bequests of nearly \$1,500,000. The late Dr. Gregorio Gonzales Del Amo assigned property estimated to be worth nearly \$1,000,000 to be used for the purpose of promoting a better understanding between the University of California and Spain. The will of Dr. Amo directs that the proceeds of the trust be used to establish fellowships and scholarships by which Spanish students may be brought to the University of California and American students be taken to Spanish schools. Miss Myra Hershey left a bequest of \$300,000 for a girls' dormitory, and \$100,000 for a students' loan fund for the University of California at Los Angeles. Establishment of a \$100,000 fund to develop the musical department of the University was a gift of the family of the late Jacob and Rosa Stern. Creative work will be the major aim of the department with Ernest Bloch, noted San Francisco composer and conductor, at the head of the work.

CALIFORNIA INSTITUTE OF TECHNOLOGY, Pasadena, California, introduces novel demonstrations at the Friday evening lectures in Norman Bridge laboratory. At a recent lecture "seeing" what a vocalist was singing was a striking experiment. Prof. E. C. Watson was the lecturer and his topic was "The Science of Musical Sounds." He used an apparatus known as the "phoneoscope" or optical conometer. While radio music was played the device threw upon a screen moving photographs of the air waves produced by each note. In a similar manner a singer's vocal notes were depicted by the sound waves. The lecture of this month is given April 18, by Prof. I. S. Bowen, and his subject is "Spectroscopy."

YOSEMITE NATIONAL PARK is now assured of the twelve thousand acre stand of sugar and yellow pine timber. The successful conclusion of the efforts to save the trees has been announced. Eight thousand acres of the tract are within Yosemite Park and the remaining four thousand will be added to the park through proclamation by President Hoover.

ROYAL HORTICULTURAL SOCIETY of England has voted the coveted Lawrence gold medal to Mrs. A. Sherman Hoyt for her work for conservation of desert flora and fauna. This honor signifies that the desert exhibition at the Chelsea Flower Show, arranged and forwarded by Mrs. Hoyt, was voted the best of the 1929 season. This exhibition was presented, after the show, to Kew Gardens by Mrs. Hoyt as a permanent exhibition. Two other high awards have been received recently by Mrs. Hoyt, one is a silver cup presented by "Friends of the Desert," and the other, a gold medal, comes from the Garden Club of Richmond, Mass., and is inscribed "for unparalleled achievement."

COOPER ORNITHOLOGICAL CLUB holds the fifth annual meeting, April 11-12, in Los Angeles, California. Morning and afternoon sessions are held in the Los Angeles Museum, Exposition Park.

THE WALKER GOLF CUP TEAM sails from New York for England, April 10. The party includes Bobby Jones, George Von Elm, Harrison R. Johnston, amateur champion; Francis Ouimet, Dr. O. F. Willing, George Voigt, Jess Sweetzer and Don Moe. The two alternates are Roland Mackenzie and Maurice McCarthy.

OAKLAND KENNEL CLUB holds the sixteenth annual dog show at the Municipal Auditorium, Oakland, California, April 12-13.

CALIFORNIA POWER CRUISER RACE is held April 24 from Long Beach to San Francisco, California. Long Beach Yacht Club sponsors the race in cooperation with Santa Barbara, Monterey, St. Francis and San Francisco Yacht Clubs. The Sir Thomas Lipton award, a \$1000 gold trophy, goes to the winner.

(Continued on Page 54)



LUCIUS TETER, RESIDENCE, Lake Forest, Illinois
Herbert Hugh Riddle, Architect, Chicago

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EXHIBITS of fine craftsmanship in ornamental metal are reproduced in our new brochure dedicated to "450 Sutter", San Francisco. This volume is just off the press. It features the work of architects J. R. Miller and T. P. Pflueger, who designed and supervised the construction of this latest monument to the progress of architecture. Copies on request to—

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GEORGE WASHINGTON SMITH AN APPRECIATION

THE name of George Washington Smith is one that will stand out brilliantly in the cycle of architects in the early twentieth century of the Pacific Coast architectural movement. That his contribution to this epoch in the history of American architecture was exceeded in influence and in the exemplification of beauty and grace by no other, is unquestioned.

George Washington Smith was born in East Liberty, Pennsylvania, on Washington's birthday, 1876 and came to California with the background of architectural training in Lawrence Scientific School and Harvard College of Architecture, and the soul of a true artist.

At that time he was concentrating his efforts on painting in oils and an interior of the Chapel at Mission San Juan Capistrano, done at that time, stands out in the memory of the writer with exceeding clearness. He set about designing a home and garden for himself in Montecito which so truly expressed appropriateness to California traditions and his own genius that he was immediately identified as one of the leaders in the gospel of California architecture.

This was soon followed by commissions for residential and other works, which accumulatively continued to the day of his death, Sunday, March 16th, 1930.

Never forgetting the influence and inspiration of California's historical traditions, background and climate he carried on his work with variety and novelty of expression which only ended with his untimely death.

The work of the past in early California, in Mexico, Spain, Italy and the eastern shores of the Mediterranean was a vocabulary of architectural expression for him, through which he spoke his own thoughts with remarkable directness. His knowledge and his understanding of the companion arts—garden design, furnishings for the interiors of his buildings, painting and architectural sculptures were comprehensive and unflinching. It was undoubtedly this wide knowledge of the accessories that, in the final analysis, made his work so unerringly convincing.

That he was interested in the advance of architecture beyond the confines of his office activities is well known. He served faithfully and actively on the Architectural Board of Control of the City of Santa Barbara when that interesting experiment in civic control of architecture was functioning, after the Santa Barbara earthquake in 1925. His stand on every problem brought before that Commission was always idealistic and sane. His quiet humour frequently helped to relieve the strain of a work which could not help but

Editor's Note Book

be involved in political complications.

A man of few words, quiet disposition and untiring energy, George Washington Smith produced an amount of work all out of proportion to the short span of his active practise. His influence on California architecture will be his most lasting monument.

CARLETON MONROE WINSLOW.

NEARLY a hundred years ago irregularities in the motion of Uranus led to the discovery of Neptune. Similar although much smaller irregularities in the motion of Neptune have raised the question as to whether there might not be a still more distant planet belonging to the solar system. The late Percival Lowell of the Lowell Observatory at Flagstaff, and William H. Pickering now of Jamaica, both attempted to predict the position of an unknown planet which would account for the peculiarities in the motion of Neptune. A systematic search based on Lowell's calculations has been under way at Flagstaff for some years. An unknown object, certainly not a star, was found on a photograph made on January 21, 1930, and its reality has since been abundantly confirmed. By March 12 continued observations had shown that the moving object agreed in position, motion, and distance with the planet predicted by Lowell. A surprising circumstance, however, is its faintness as seen in the telescope. A planet large enough to disturb the motion of Neptune must be rather massive and hence probably large enough to reflect much more light than we receive from the newly discovered object. A possible explanation is that its density is exceptionally high, which would permit the size to be moderate or small, even though the mass were large. Another possibility is that the character of the surface is such that the planet reflects only a very small part of the sunlight which falls on it. The observers at Flagstaff estimate the distance of the new body to be from 40 to 43 times that of the earth from the sun. The evidence that it is really a ninth planet of our solar system seems strong; nevertheless the discoverers have been extremely

cautious in their statements; they give the facts of the discovery, but say little about their interpretation.

THERE is a two-fold significance in the story of Mr. Albert M. Bender's life as collector and patron of the arts, published in this issue. Our state is still very young, and its cultural development, its appreciation of the finer things in life is still in the early stages. The influence of such a one is incalculably valuable, and his example may well be an inspiration to others who love beauty and care for the future of California.

And despite his modesty and personal reticence, Mr. Bender's countless friends will agree it is high time that he receive a public expression of appreciation. There is no man in his city and environment who is more generally, and sincerely loved and respected by the world of art and literature; indeed, the circle of his friendships has spread far beyond local limits, so that his correspondence extends to every quarter of the globe. It is a pleasure—and a privilege—to publish a record, incomplete as it must necessarily be, of Mr. Bender's services to his fellow men.

INTEREST in the Lick Observatory is aroused by the photographs in the article by Miss Katherine Wilson on Professor Leonard P. Loeb's art.

For the benefit of travellers in the state we add the following: Founded by James Lick, donor to San Francisco of its Trade Schools, the observatory is reached by a fine road up Mt. Hamilton from San Jose, fifty miles south of San Francisco. Besides the 36-inch refracting telescope shown on page 33, the Crossley Reflecting telescope is there. In the absence of Director W. W. Campbell at the University of California at Berkeley, which he is serving as President, the Associate Director R. G. Aitken is in charge.

IN this number—pages 70-71—we have published the results of the recent Honor Awards Exhibition held by the Southern California Chapter of the American Institute of Architects. To serve our readers who have not the privilege of visiting the exhibition now on display at the Architects Building Material Exhibit, Los Angeles, we have indicated issues of California Arts & Architecture in which the buildings have been illustrated. The Jury having selected these buildings as representing the best recent work of Southern California architects, it is gratifying to know the big percentage of buildings we have shown. You can depend upon the quality of architectural subjects appearing in these pages.



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Photographs by George D. Haight

*"This delightful composite of New England and Spanish Colonial—
our natural heritage." The home of Mr. and Mrs. E. J. Cutting
in Los Angeles. Garvin Hodson, A. I. A., architect
(A. I. A. Honor Award, 1930)*



*The Home
of Mr. and
Mrs. E. J.
Cutting in
Los Angeles.
Garvin
Hodson, A.
I. A., archi-
tect*

THE MONTEREY ADOBE HOUSE

The Home of the Early New England Ships-Master in California

By GARVIN HODSON, A.I.A.

OF THE many architectural styles in favor here today none has made better root than the lovely Monterey adobe with its sniff of brine and gum camphor, tarpaulins and logbooks.

In the last century when many of our old families still followed the calling of the sea, there came to the port of Monterey the clipper ships of New Bedford, Salem and all New England, to reprovision after the long trip around the Horn for their trading in the Orient.

Attracted by the charm and ease of living here, many a master owner of these ships married the lovely daughter of a Spanish grandee and established a new home on the shore of this beautiful bay, using for his home, native adobe, labor and some additional forms, but bringing the beloved proportions as well as the actual doors, windows, blinds and hardware from the New England home.

Enormously thick adobe walls afforded deep recesses at all openings, on the inside of some windows to the floor, at others only to the sill level. These walls were plastered both sides alike, worked by the palm of the hand which was kept constantly wet in water, producing a wonderful texture. Adobe being only sun-baked brick, corners were constantly broken, but no attempt was made to refill the hollows, they were merely resurfaced with plaster producing in time the intriguing wavy corner.

The hanging balconies across the front at the second floor level, besides keeping the house cool, appeased a naive curiosity by affording a place from which might be seen all activity on the street though safely removed from it.

The patio enclosed by the house and a high wall offered cherished privacy for family life and here was the well, pool, intimate garden and grateful shade of trees.

One story additions were built of board

and batten although it was a luxury since timber could be had only by great labor.

The New Englander's preference for the serviceable wooden shingles brought a compromise in the hand-split shake rather than the clay tile used on the then existing adobes and missions. Inside and out the walls were freshened by lime whitewash and the repeated coatings gave to the surface that delightful patina that forms so pleasant a ground for old possessions. In the more important houses, however, the sala walls were often covered with French or English hand-blocked paper.

One does not approximate the old atmosphere of these houses without thought for the floors which were so genuine and fundamentally good. Fashioned of heavy wide planks, and all pegged down quite shipshape, they darkened and grew beautiful with age.

Thus there was created this delightful composite of New England and Spanish Colonial which seems to have combined so completely the advantages of solid comfort and good taste. In its best estate it is entirely free from affectation and a charming setting for those family treasures from around the Horn and those of the lovely senorita. The type is truly a homespun tradition and in its historic beginnings we find the very essence of romance. It is our natural heritage and it is encouraging to know that its simple charm is not to be lost to us.



Porch and Balcony; the Roscoe Thomas home in Pasadena



There is a quiet charm about this white-washed brick house—the home of Mr. and Mrs. Roscoe Thomas, in Pasadena—that is very refreshing, and that is distinctly American in its appeal. And it is just as unmistakably Californian. Palmer Sabin, A. I. A., architect



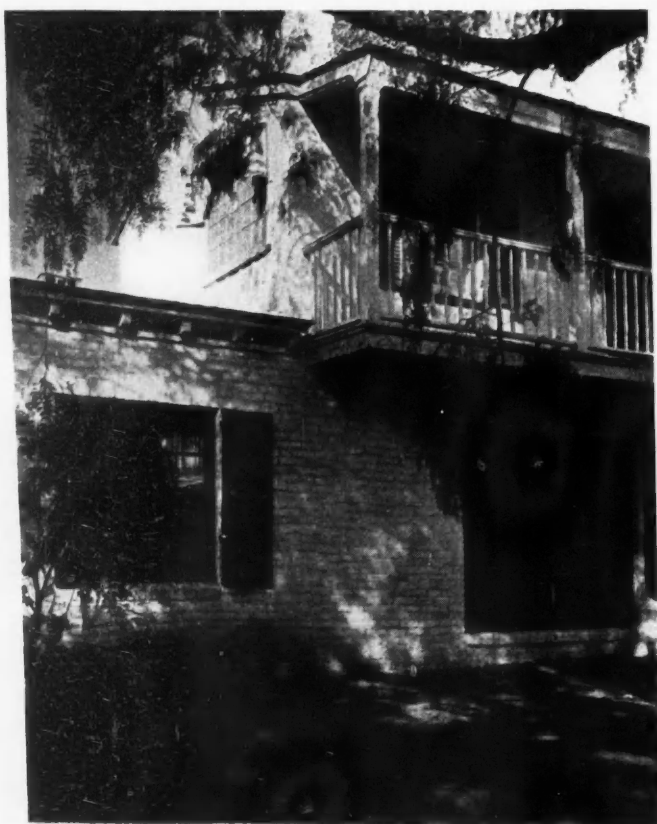
Photographs by Wm. M. Clarke



Snugly ensconced in a setting of fine old oak trees, bedded in smooth green lawn, the white brick walls, green shutters and brown shingle-tile roof of the Roscoe Thomas residence in Pasadena present a colorful picture; but its simplicity of line and detail prevent an effect of garishness, preserve an essential domestic quality. The floor plans are well adapted to site and exposure. Palmer Sabin, A. I. A., architect. (A. I. A. Honor Award, 1930)



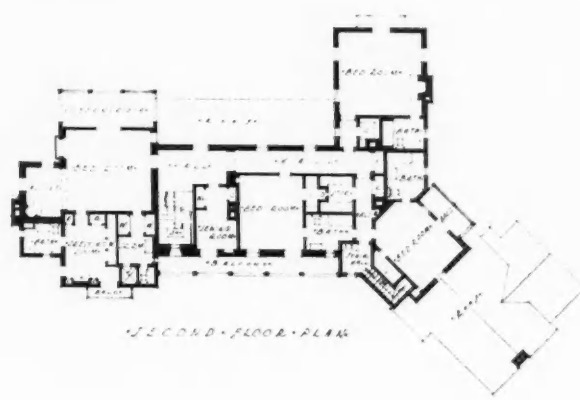
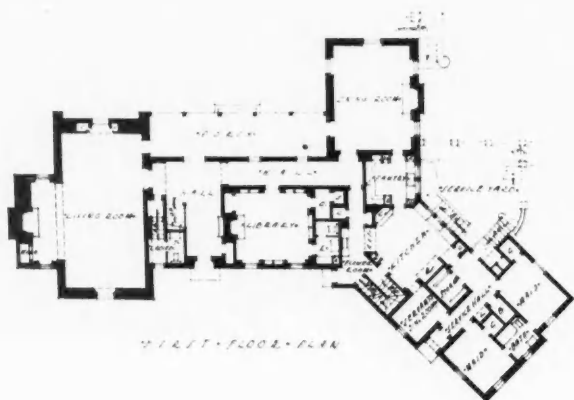
From the main entrance to the Roscoe Thomas home one goes straight through to the garden porch





Wooden ceilings and plain plaster walls characterize Mr. Roscoe Thomas' Pasadena home, and make a happy background for sturdy furniture of the early American type. In the hall, a Windsor chair, a quaint old spinet, and a Colonial mirror with fluted pilasters and ornamental cornice of gilt, fit well with the dark plank floor and the braided rugs. The fireplace end of the livingroom is treated, as so often in Colonial homes, with all wood finish; book shelves and cupboard are balanced by the unseen door to the library. Palmer Sabin, A. I. A., architect

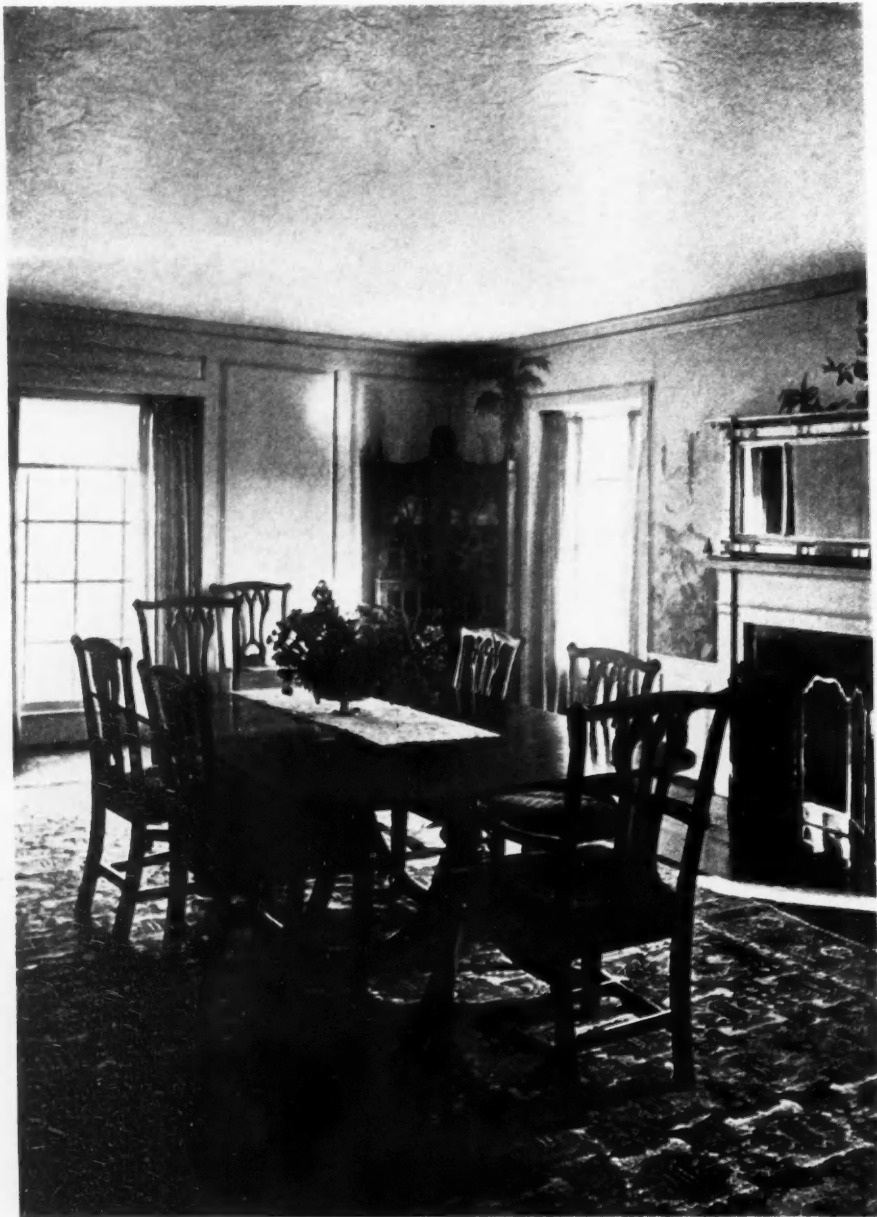




Monterey and New England again furnished mutual inspiration for this Pasadena residence, which belongs to Mr. and Mrs. Franklin Baldwin and was designed by Reginald D. Johnson, F. A. I. A., architect. But it has a definite individuality, as well as very lovely proportions and detail. The plan is worthy study, especially for the excellent service provisions



The main entrance to Mr. Baldwin's residence shows much greater refinement in the use of architectural detail than customary in houses of this type. No exception can be taken, however, on the grounds of successful effectiveness, of scale, of function. There is an atmosphere of polite welcome to the arriving guest, without any revelation of private family life. The use of iron for balcony railing is a pleasant innovation



In furnishing their Pasadena home, Mr. and Mrs. Franklin Baldwin drew upon a collection of years' gathering, their favorite pastime. Some of the New England pieces were inherited; and these they found delightfully appropriate, first in an old restored adobe house in Monterey, and now in this new home in the South. In the dining room a scenic wall paper is used, reproduced from the old hand-blocked originals made by Zuber et Cie. in Alsace in the early 19th century. A Duncan Phyfe table, Chippendale chairs, colonial cabinet and mirror combine to make a harmonious ensemble



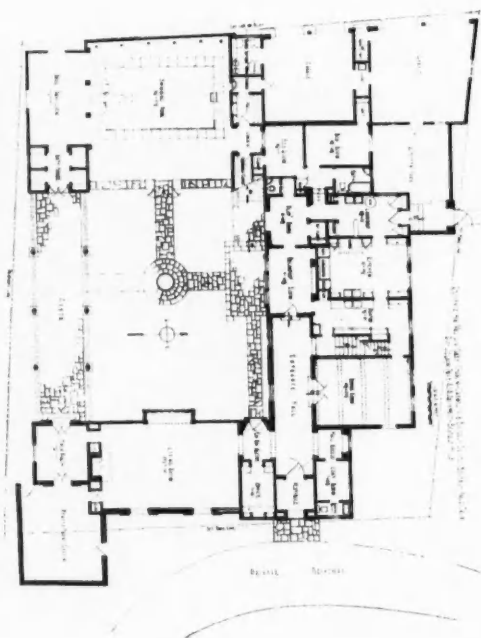
THE USE OF COLONIAL FURNITURE IN CALIFORNIA



Reginald D. Johnson, F. A. I. A., has designed for Mr. and Mrs. Franklin Baldwin a white-panelled living room which forms a background of great distinction for the fine old furniture. A certain amount of formality in arrangement gives a sense of dignity, and is relieved from stiffness by combining such different features as fiddle-back and splat-back chairs with comfortable "over-stuffed" divans, made especially for these rooms by George Hunt, Inc.



Photographs by Miles Berné

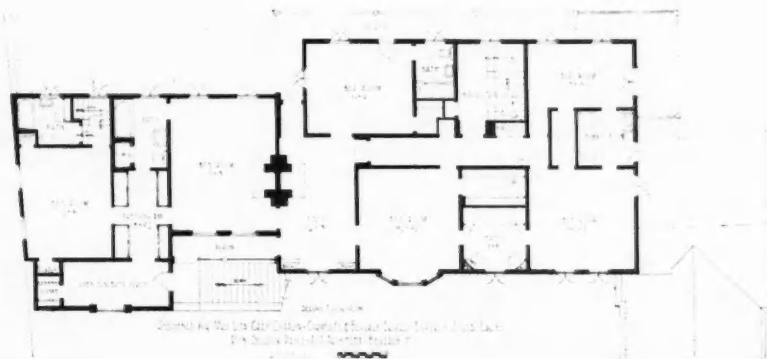


It will be seen that the plan is spacious enough to permit an arrangement that ensures adequate privacy for the intimate side of family life. There are interesting possibilities in the small walled garden opening from the living room and its porch

The Beverly Hills Home of Mrs. Lita Gray Chaplin

Designed by Roy Seldon Price, A. I. A.

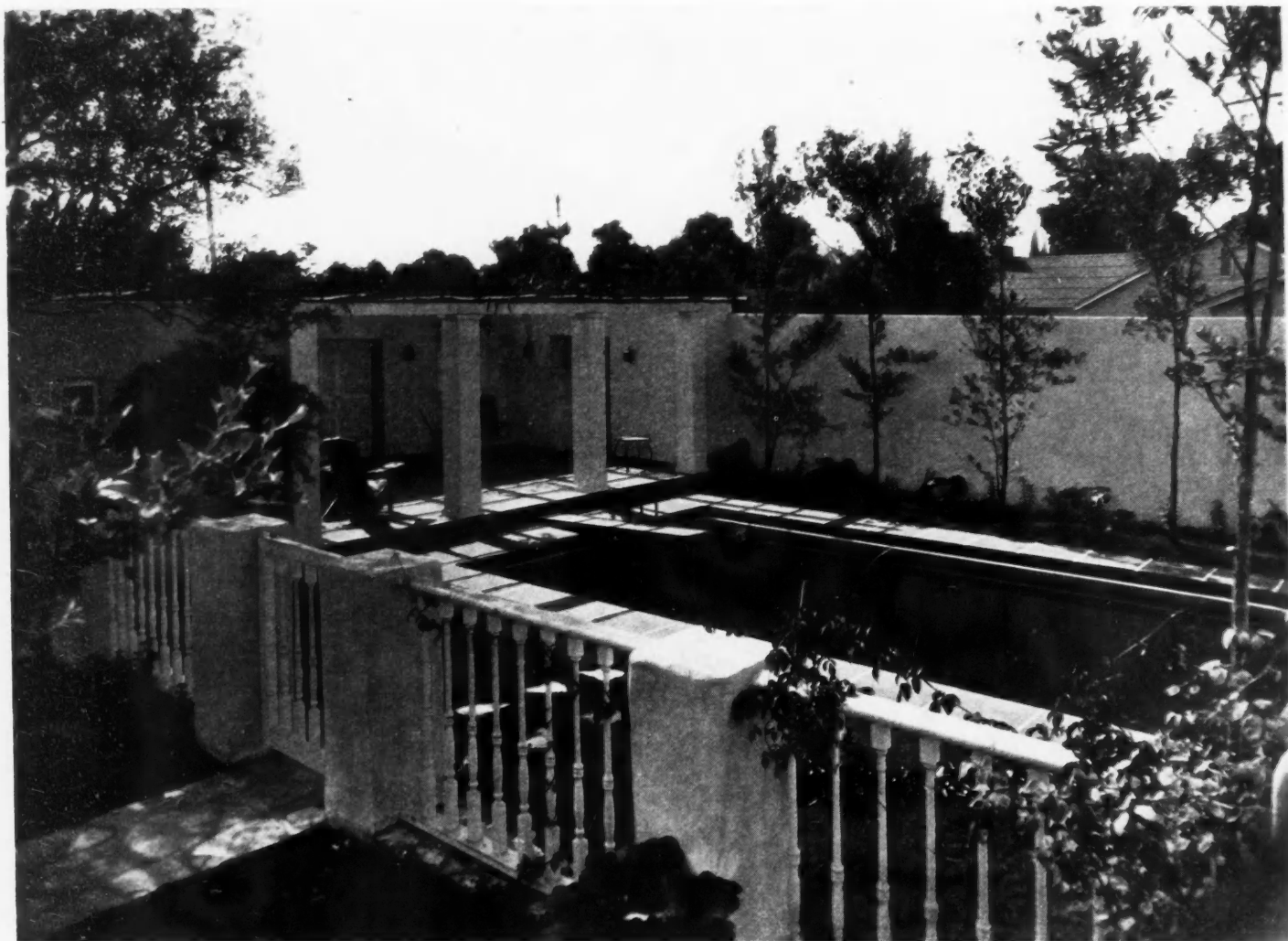
A home in which features of the Monterey adobe, the old California ranch house, and the early American Colonial dwelling have been combined in a suburban residence which achieves a distinct and individual character all its own, and fulfills the requirements of owner, location and climate





When Mrs. Chaplin decided to build a home in Beverly Hills, the architect was requested to plan for "livability," convenience, outlook, and to express simply the feeling of homelike comfort in an informal way. No preference was expressed for any traditional style. Unquestionably out-door life was to play an active part in the scheme of things. No one would suspect that under this velvety lawn is a waterproof concrete room, connected by a tunnel with the house basement, which houses the organ chamber



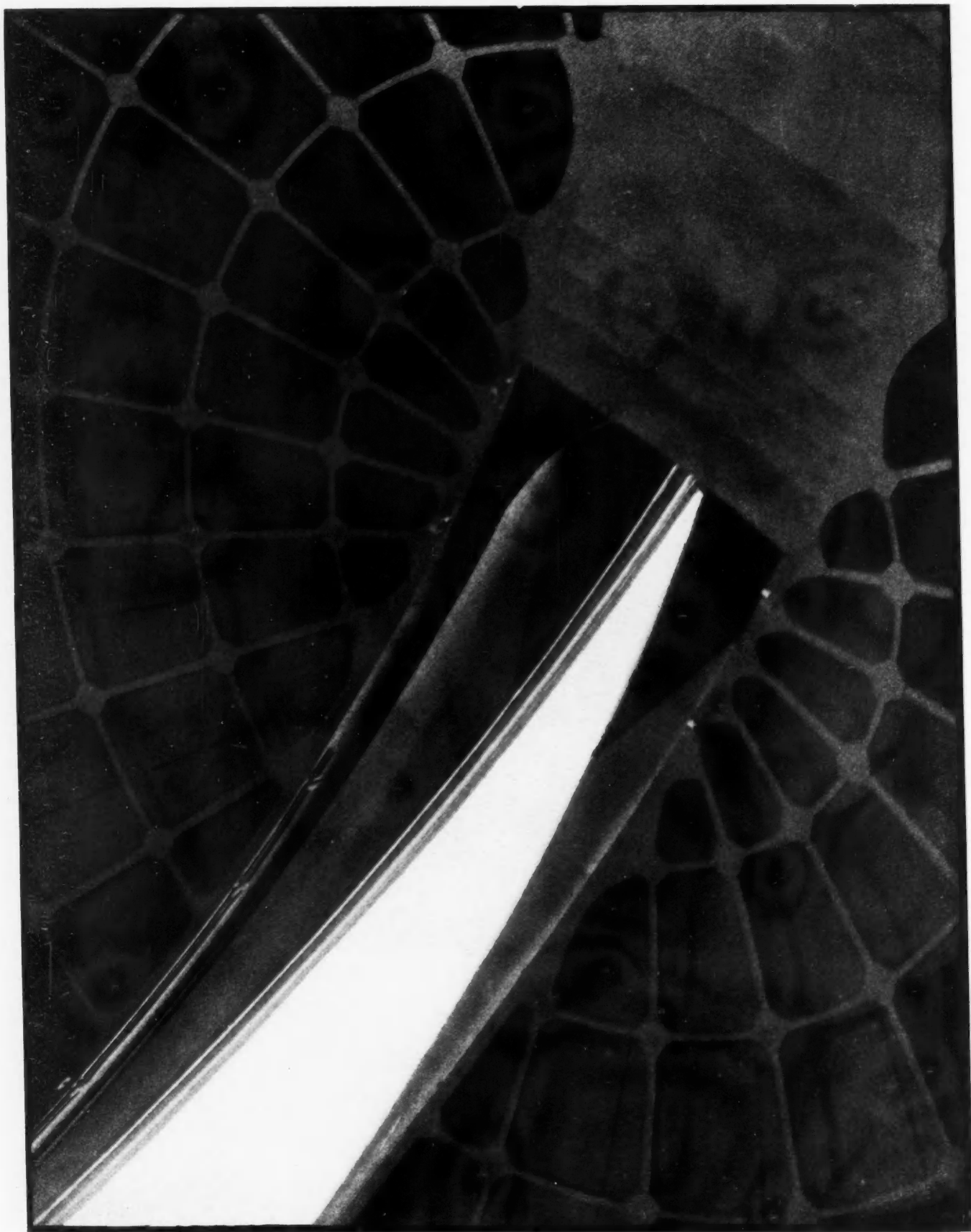


Even now, that end of Mrs. Lita Gray Chaplin's garden, in Beverly Hills, which is devoted to the generous swimming pool, is enticing. In the view shown above, one can see that when the wall is half hidden by a row of trees and shrubs, and the pergola over the lounge terrace is thick with vines, its attractiveness will be further enhanced. At the left may be seen the main entrance, with some unique features



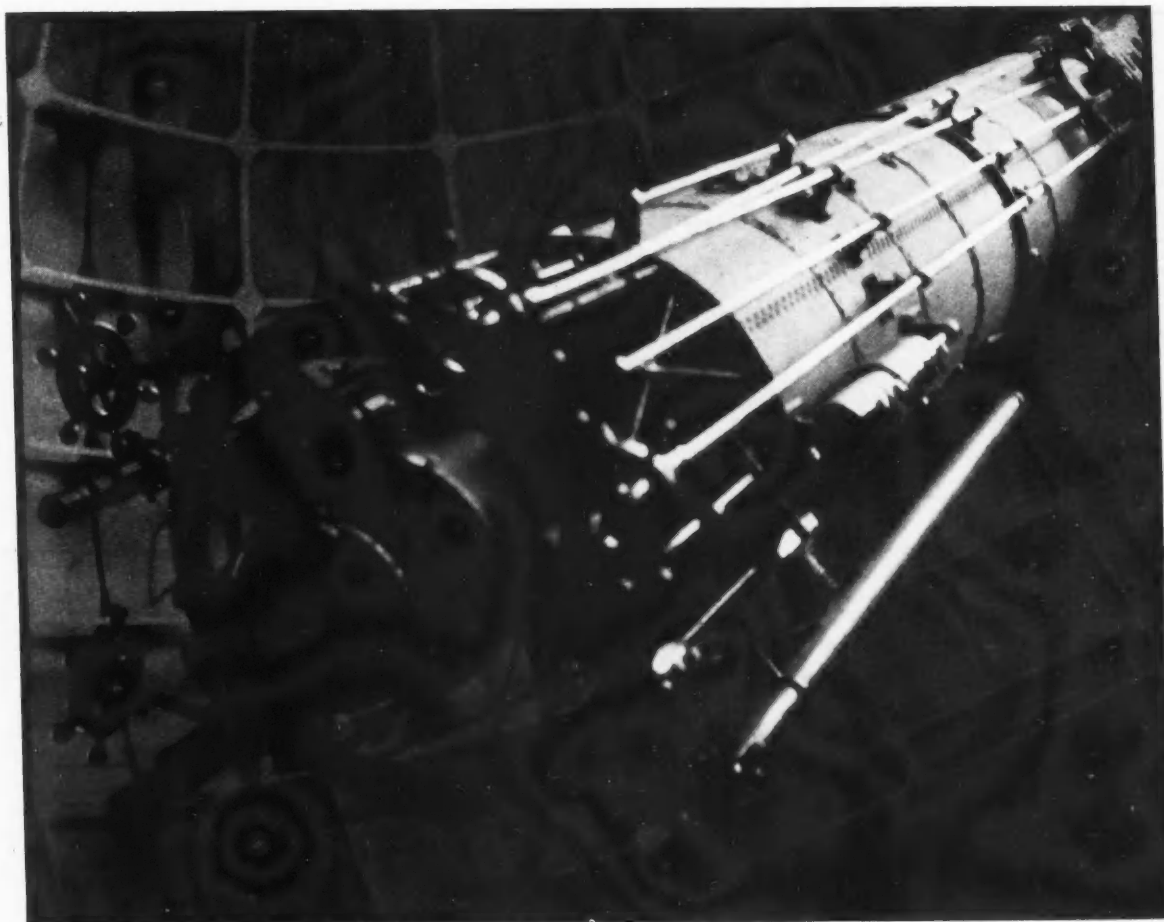
An instance of the freedom from any strict adherence to style, in the treatment of Mrs. Chaplin's home at Beverly Hills, is given in the above view of the dining room. Here is an atmosphere suggestive of an early English room, with its white plaster walls and ceilings, the typical parqueting ornament on the beams, and the Elizabethan arm-chairs; the floor, of mahogany blocks, repeats the parquetry of the French home, and over the Flemish buffet is an old French floral painted mirror; the small chairs are Italian in feeling; the tapestry screen is Dutch or Flemish. In the main hall, Colonial scenic wall paper and feather-top gilt mirrors go well with the fine old French boule cabinets. Roy Seldon Price, A. I. A., architect





Dome, Lick Observatory

In a pattern as intricate as that of a cobweb, the great steel girders of the Observatory dome at Mt. Hamilton are to the perceptive eye a massive fabric swinging in an enormous arc to give through its rifts a glimpse of the beauty that lies in and beyond all science.



TELESCOPE, LICK OBSERVATORY

Tremendous power functioning with infinite delicacy to the conquest of the forces of nature, is this artist's impression of the majesty, mystery and immensity of human achievement as it is embodied in the great telescope of Lick Observatory, Mt. Hamilton.

PHOTOGRAPHY THAT IS AN ART

Dr. Leonard B. Loeb Pursues Photography As A Hobby

By KATHERINE WILSON

IT may be that the moot old question, "Is Photography a Fine Art?", will not in our day be answered to the satisfaction of either party to the debate. So stubbornly does Art insist upon the verdict of Time! A considerable distance from our mechanical age may be required to reveal among our creations the artistic god in the machine. Meanwhile, the poor, muddled layman, groping in a maze of definitions, continues to wonder why an artistic composition may not be produced as successfully through a lens as by a brush or pencil. After all, is his common-sense declaration, what matters is not so much *how* a thing is done, as *what* is done, and *why*. Who gives a hang about technique? . . . But, protests the Artist, compassionately, artistic compositions don't just happen; they're made. And the trouble with the photographer is that with a camera he can't make. He has to take things as he finds them—he can't be "choosey"; and being "choosey" is before

everything else what characterizes the artist. . . . Ho, retorts the Photographer, but artistic compositions do happen—if you have an eye for them; and being "choosey" is precisely what the photographer must be. All that he has to do is to recognize a composition when he sees it, and make the most of it. . . . Yes, replies the artist, loftily, and there's just the difference! At which impasse the controversy rests.

Among the innumerable definitions of what constitutes Art, perhaps the most direct is that which declares a fine art to be "any medium of expression which permits one person to convey to another an abstract idea of a lofty or ennobling character, and to arouse in him a lofty emotion." Since Art, it is emphasized, is not representative, but interpretative, "Art," says another, "is nature (life) seen through a personality." What it all comes to seems to be that the measure of anyone's creative gift—painter or photographer—is his capa-

city, first, for seeing beauty and being moved by it, and then for so recording it in his picture as to convey his feeling to others. None of these definitions, please note, says anything about pencil or brush, graver or lens! So, in the long run, the difference between the painter and the photographer appears to be one neither of viewpoint nor of tools but of method. The painter, starting with a blank canvas, selects such details as he chooses, and—in such order as he pleases, excluding as he sees fit—transfers them to it to make a balanced composition. The photographer, on the other hand, from a multiplicity of details ranged before him must find and record by mechanical means such a ready-made group as makes a balanced composition—a task which one might with some justice suspect of being the more remarkable task of the two! If to succeed in this is a rare achievement, is his art necessarily the worse for its rarity?

At any rate, it is a gift for recognizing



Sea Horse Head

The massive substantiality and plastic texture of bronze, caught in a mold of vigorous rhythms and gigantic forms, as exemplified in this detail of a fountain in Grant Park, Chicago, finds no more sympathetic rendering than that given by the camera of this artist, Dr. Leonard B. Loeb, Berkeley.

beauty in sheer form and its amenability to artistic composition, which is so obvious and so interesting in the photography of Dr. Leonard B. Loeb, of Berkeley. A physicist, on the Faculty of the University of California, Dr. Loeb presents the rather extraordinary figure of a scientific man escaping from the exactions of his vocation through the pursuit of art as a hobby. Dr. Loeb admits a great, inherent passion for form and color; but his career not having afforded him the training essential to a painter, and so depriving him of the satisfactions of working in color, he contents himself with a homage to form, expressed pictorially through photography. It is

consistent enough, perhaps, that his artistic instinct should have responded to the pull of the physicist's interest in mechanics, and turned in its choice of subjects to architectural and industrial themes. In the harmonious relations of lines and masses, the contrasts and infinite gradations of light and shade, the subtleties of texture, presented by mechanical and architectural structures, Dr. Loeb finds an aesthetic pleasure, patterns which he transmutes through the alembic of his camera into pleasing pictorial form. Curiously enough, to the eye of the layman struggling to perceive the difference between photography and art, Dr. Loeb's compositions bear a striking similarity to those of the modernist painter who, by a deliberate disregard of "reality" and a resort to distortion, seeks to achieve an abstract emotional effect. However this may be, there is in Dr. Loeb's photographs a singularly moving quality, in the robust but sensitive presentation of the power, yet infinite delicacy, of the forces they represent, the revelation of a deep sense of the romance, the significance, and the human heroism in industry.

Dr. Loeb's photographs are creations produced with the spontaneity that is inspired by pure love of the task. He has no "method." He goes about—on the streets, in industrial plants, among buildings, along highways—pointing his camera at things, up and down and everywhere around, peering into the ground-glass for effects. He depends tremendously upon that glass! It is the exploratory eye, because it is the frame for his pattern, upon whose report his artistic instinct relies for

its impressions. Very often, in what it presents, it surprises him, disclosing a composition which his eye had not suspected. To catch this, then, at the high moment of its emotional appeal, is the thrilling experience, the triumphant achievement, which the sensitive negative records in a picture having all the essentials of good art. Mechanics, science? In Dr. Loeb's photography there is none. Although a scientist, at the moment of taking a picture Dr. Loeb is absolutely unscientific. The instant, he confesses, that he stops to think about such details as perspective, exposure and focus, he is lost, and his picture loses life and vitality. To be successful, it must be seized

which the other arts cannot. Technique here, as in any art, should be used almost unconsciously, out of an emotional impulse, and the result should be a straightforward rendering of beauties which in themselves have an underlying appeal. So, for pictorial effects Dr. Loeb never resorts to manipulation, either of negative or print, never retouches, except for spots and blemishes, never employs out-of-focus and printing-paper trickeries. With but two varieties of printing paper, one for strong contrasts, the other for soft gradations, he prints his negatives as he produces them, frankly, honestly and without frills.

Photography of this kind calls for a certain daring. It demands of the artist the independence of his own convictions—the courage to explore in his own field and take what he finds there with delight and assurance. What is produced then is, as with all good art, an expression of personality, in its own way a revelation of the temperament and character of the artist behind it. In the modest role of amateur, following his hobby for the sheer love of it, Dr. Loeb has professed no great achievement, though admiring recognition of his gift has been accorded him at three exhibitions which he has been prevailed upon to hold—at Haviland Hall, University of California, and at the University of Oregon, both in 1928; and at the Bohemian Club, San Francisco, in 1929. But



125TH STREET VIADUCT

A design ready-made for an artistic composition is this detail of the 125th Street Viaduct in New York City, a striking and beautiful presentation of the rhythm that is inherent in successful mechanical forms.

as it presents itself, simply, without effort or manipulation.

Photography, says Dr. Loeb, undoubtedly has its limitations. What art has not? To be artistically sincere, it must keep within those limits, must be content with the characteristics of lens work, and not attempt, by emulating the characteristics of paintings, drawings, etchings, to be something that it is not. There are things which, from a purely artistic point of view, the camera can do infinitely better than can the pencil or brush. The authentic "feel" of substances and textures, the smooth perfection of gradations in tone—these can be presented through the camera with a subtlety which no painter's brush can attain. The value of photography lies in its photographic character, in its ability to achieve, through the inspiration of an artistic vision creative and selective in its own field that

in the vigor and robustness of the subjects he chooses, in the sensitiveness of his feeling for them, and the force and subtlety with which he conveys the emotions they inspire, Dr. Loeb demonstrates an artistry which transcends mere considerations of medium and tool, and opens new vistas into the potentialities of photographic art.

In choosing his subjects from the industrial and architectural fields he finds three primary sources of photographic inspiration—form, pattern, and texture. Of the basic relation between mechanics and aesthetics—the essential order of their structures and the commonality of their recurrent rhythms—only the camera can disclose so accurately the hidden reality. And certainly the infinite gradations of the tones and textures of material substances can be caught and revealed in all their variations by no other medium so subtle and authentic.



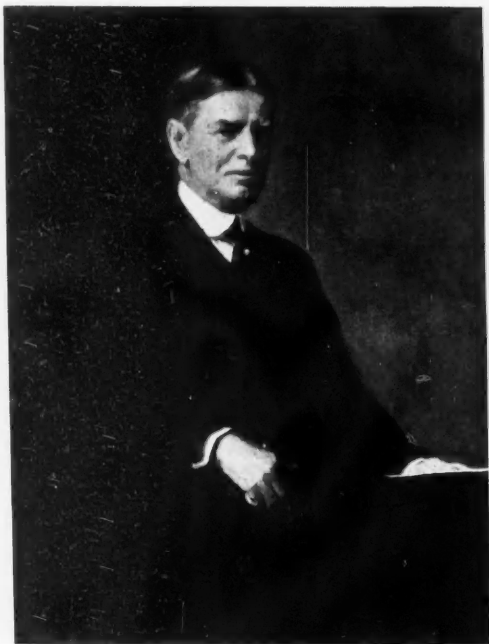
A portrait by Seymour Thomas of the late Bishop of the Diocese of Los Angeles, the Right Reverend Joseph H. Johnson. Beloved by a great host of Americans and one of the Founders of the young city of Los Angeles.

The Work of S. Seymour Thomas

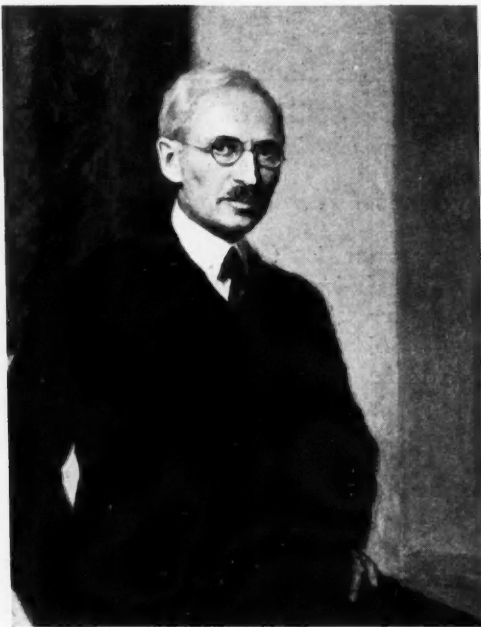
Portrait Painter

A Sunday afternoon for tea at "Cuddle Doon," La Crescenta, California, is a treat that the many friends of Mr. and Mrs. Seymour Thomas enjoy with the deepest satisfaction. The old home of one of California's first families is enlivened by these delightful gatherings in the old stone barn remodelled by Mr. Thomas for his studio. Here we once caught a glimpse of the artist's first Salon picture, demanded its story, and were rewarded by hearing the tale of the three French teachers of art who insisted on writing to the mayor of the town in the United States from which Mr. Thomas went to study in Paris. They were sure that his "arrondissement" would send him the necessary funds, if asked by the leading teachers of Paris!

"You see, I am not an artist," said Mr. Thomas. "I am a portrait painter." "There is the artist," pointing to the portrait of Myron Hunt. "Look at the head. Note the nervous spring of the body. I could hardly keep him still long enough to paint him." The clergy, the doctor, the men of business, the leaders in science, all are analyzed in the light of this studio. For, besides being a great painter, Mr. Thomas is a deep student of character, of the racial shapes of head and hands and the way a man holds himself when sitting for his portrait.



George I. Cochran, "the man of affairs," a leader in the business and financial life of Los Angeles and the Pacific Coast. Chairman of the Board of Directors of The Pacific Mutual Life Insurance Company and appearing on the directorates of many of our most important industries. Portrait by Seymour Thomas.



The portrait of Myron Hunt, F.A.I.A., referred to by Mr. Thomas as "the artist." Few men in any profession have had the influence for righteousness which Mr. Hunt has exerted. One of the first presidents of the Southern Chapter American Institute of Architects; Regional Director of the Western Division and the source of first aid to all the younger men.



A portrait of Raphael Herman which represents, in the gallery of portraits by Seymour Thomas, "the Philanthropist." Mr. Herman has given most generously to children, choosing wisely his medium of charity. He is the "good angel" guarding the life of the model Day Nursery of the Assistance League of Southern California.



To Mr. S. Seymour Thomas (On His Portraits of Dr. Arthur Noyes,
Dr. Robert A. Millikan, and Dr. George Ellery Hale

By JESSIE CALHOUN ANDERSON AND W. H. ANDERSON

We sing not him whose wizard brush
Has caught and held the morning's flush;
Nor him whose magic hand can stay
And steal for us the sunset's ray;
Nor him who paints the wild-wood glade,
Aglint with light, agloom with shade,
Or captures ocean's prisms spray,
Imprisoned as it paused asway;
Nor him whose mighty strokes have wooed
And won the Storm King's raging mood,

Or, gentler, or in milder hue,
Have penciled God's ethereal blue:
Not these, but him whose subtler art
Can limn the inmost human heart,
Who has portrayed the God-like sight
That dared to turn Truth's piercing light
Through solid substance to its core,
And reached the secret Nature bore;
The master drew, whose mental girth
Holds all known things of skies and earth,

Their elements, and how designed
Forms to disintegrate or bind;
The power that in a great brain lay
To thread the heavens' starry way,
To walk the paths creation trod,
And find the very thoughts of God.
These noble minds of loftiest goal—
Their fire of spirit, zeal of soul—
Live on his canvas, by his grace
Embodied in each form and face.



Photographs by Waters and Hainlin

Up in the hills of North Berkeley, Floyd Herbert Mick has developed on the two-acre estate of Mr. Marcus Brower a truly enchanting natural Californian garden. There existed a natural canyon, irregularly dotted with oaks and laurels, through the lower end of which ran a small creek. Any type of formal garden was precluded; the house was built on the only portion approximating level grade, at the upper left corner of the view shown above. From it, informal steps were made of the local field stone, wandering down to the terraces which were introduced for use and entertaining, so that the natural charm could be preserved and enjoyed. Pools were created in the creek and protected by rock

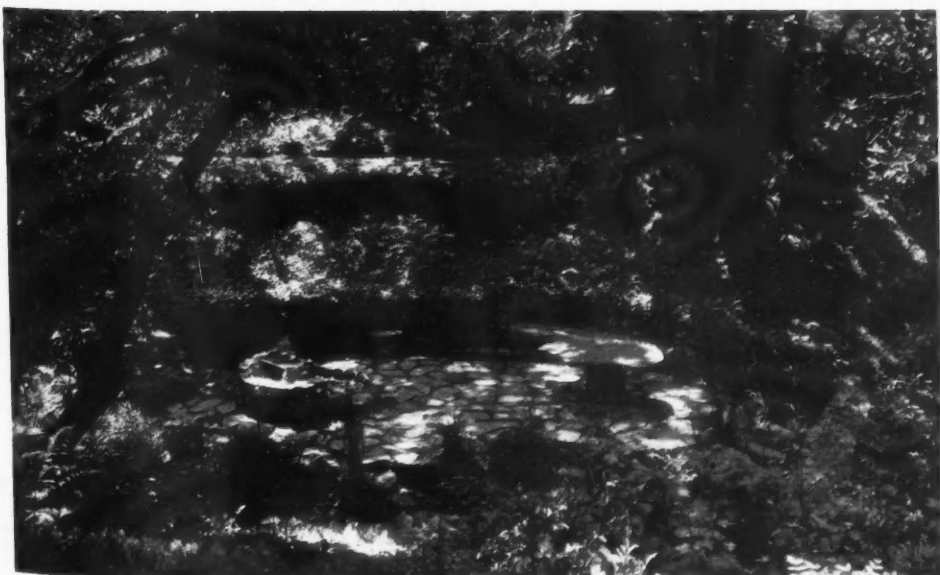
The Garden of
Mr. Marcus Brower
at Berkeley, California

FLOYD HERBERT MICK
Landscape Architect

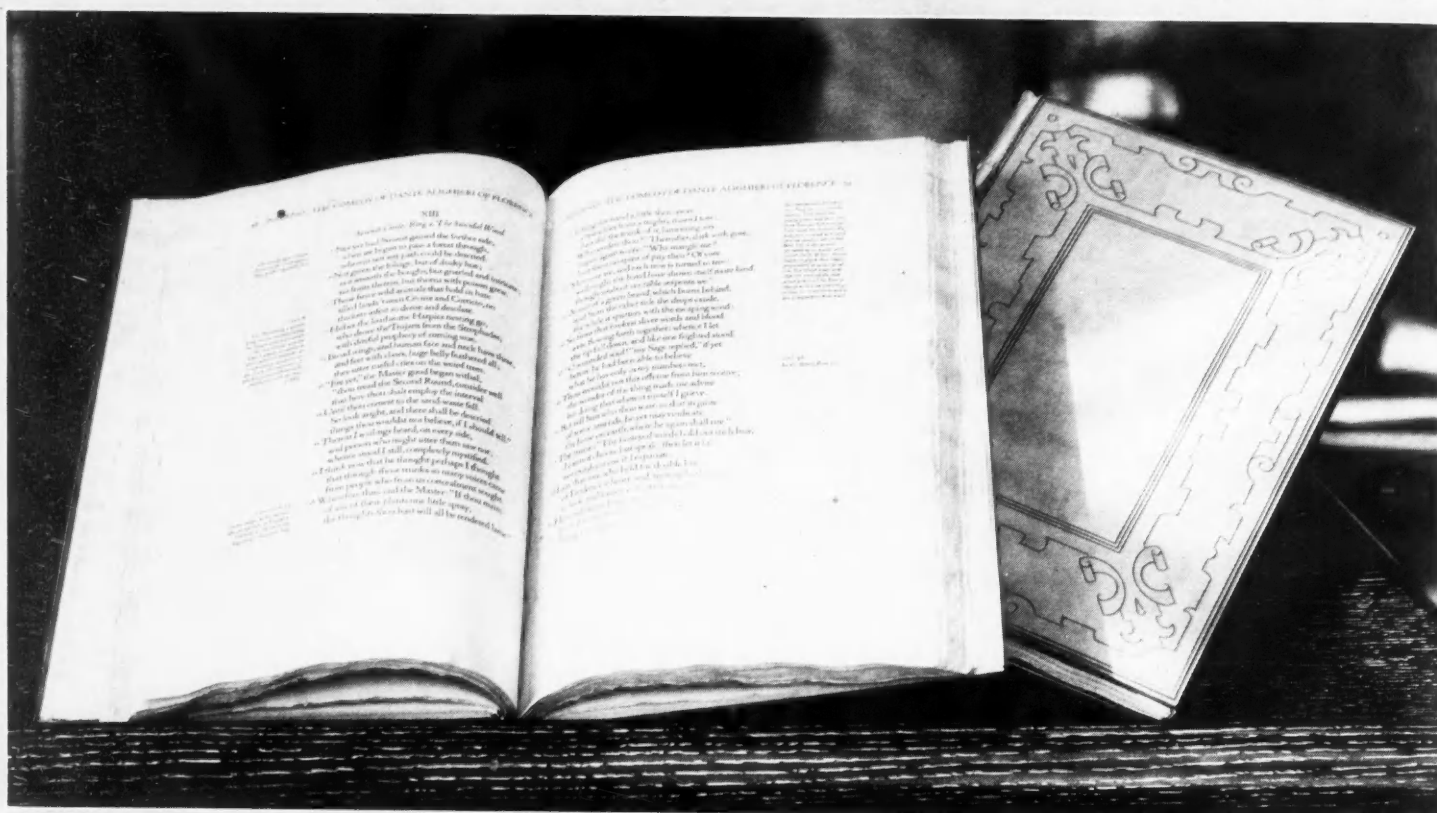


A WILD GARDEN TAMED TO DOMESTIC USE

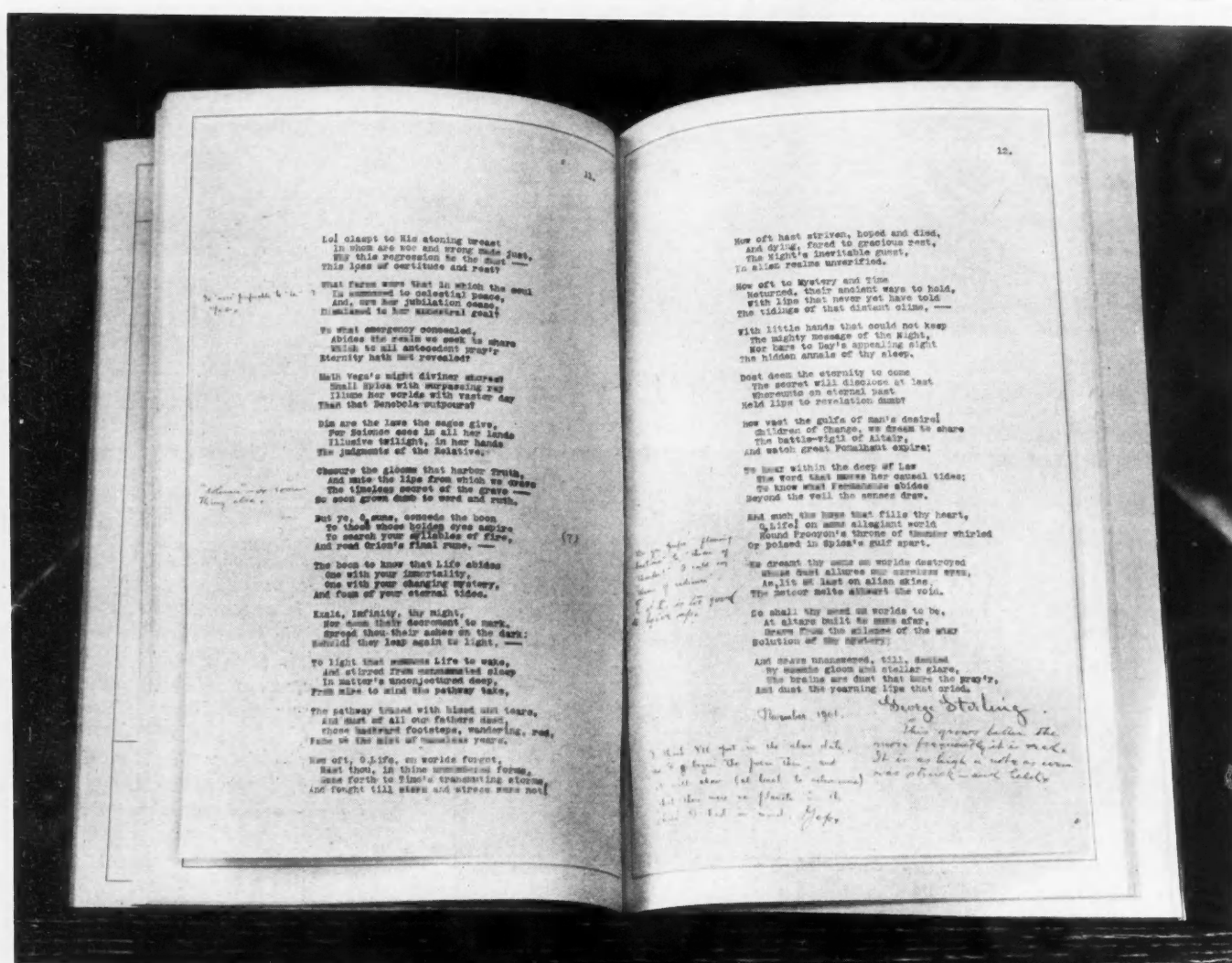
Bordered on its lower side by creek and pools, the lower terrace of Mr. Brower's garden in Berkeley has a barbecue grille built of local stone, forming an out-door room walled and ceiled by living green; through the leafy windows comes dappling sunshine. Par-ring and table top are of sturdy Napa sandstone



There can be seen in these pictures an abundant variety of native California plants; Woodwardia, Five-finger and Maidenhair ferns; the Bog Lily and the Water Iris (Iris Pseudacorus); the native Buttercup (Ranunculus); wild Penstemon; Saxifrage, from Feather River; Umbrella and other native grasses; the California Cowslip; Thimble Berry, Twin Berry, Oregon Grape; and many other shade-loving water and rock plants. Floyd Herbert Mick, landscape architect



Special editions for the Bender Collections, of Dante's "Divine Comedy" and George Sterling's "Testimony of the Suns" with marginal notes by Ambrose Bierce.



Head detail in plaster by Beniamino Bufano, who, in his sculpture and notably in his glazed sculpture, fuses and unites the arts of the Orient and Occident in significant, subtle and moving forms and expressions. The study, which is really life size, is believed to be part of



an architectural plan, possibly for a chapel. The study was carved first in wood, then cast in heroic proportions in plaster, preparatory to carving in stone. Wood carving and plaster cast are included in the Bender Collection at Mills College.

ALBERT M. BENDER—ART PATRON

A Study and An Appreciation

By ZOE A. BATTU

OF all the avocations to which men devote themselves, that of the art patron, collector and founder of collections, is possibly the most difficult and misunderstood. The popular concept is that to engage in collecting one needs only the requisite financial means. But to buy is one thing; to *choose* art soundly, to build well rounded collections, is another. Discrimination is the first law of the collector. Without a sense of discrimination, he is bound to miss the line between the soundly artistic art object, whatever its period and origin, and the indifferent art object, produced within a period of exalted art activity and for that reason easily given a rating out of all proportion to its inherent art value. Lacking sufficient background, he is prone to disregard objects having no particular artistic merit, but of immense historical value because they represent phases in the artistic and cultural growth of a given country, civilization or people.

This briefly defines the problem. There now enters the picture in relation to it, the man, Albert M. Bender, who being an exceedingly amiable person with a well seasoned sense of humor, offers no objections to being so measured, weighed and judged on the basis of his collections and activities. He much prefers that it should be so; prefers that his collections should stand as his contributions to the cultural life of his time, his city, San Francisco, and the Pacific Coast.

Toward Mills College, Oakland, according to its department heads, Mr. Bender's generosity is limited only by the fact that the buildings lack space in which to house any more collections. But even so, Mills College has received from Mr. Bender a prepossessing share of contributions.

In the book and manuscript collection, the student of early and present day California will find much to engage his attention, and American letters in general are not wholly neglected. There are here available personal letters and the original manuscripts of the better and lesser known works of Twain, Harte, London, Markham, Sterling, Bierce, Joaquin Miller, Gertrude Atherton, Ina Coolbrith, Helen Hunt Jackson, Mary Austin, Tagore, Masfield, Masters, Jeffers, Bryant. A second fea-

ture of the library having equal bearing on California lore, consists of books of limited edition, fine printing and binding, which are products of San Francisco. Of such excellence is this printing that San Francisco is, throughout the publishing world, ranked as one of the foremost centers of this old craft.

The contemporary painting and sculpture collection is, in good part, the personal contribution of Mr. Bender, but what he has not himself given he has usually been instrumental in inducing other donors to give. The paintings consist principally of the works of such California artists as Maynard Dixon, Anne Bremer, Ray Boynton, Spencer Macky, Rowena Abdy, Eugen Neuhaus, William Keith, Gottardo Piazzoni, Francis McComas. Of great interest are several works and sculptural studies of Beniamino Bufano, one of which is here illustrated.

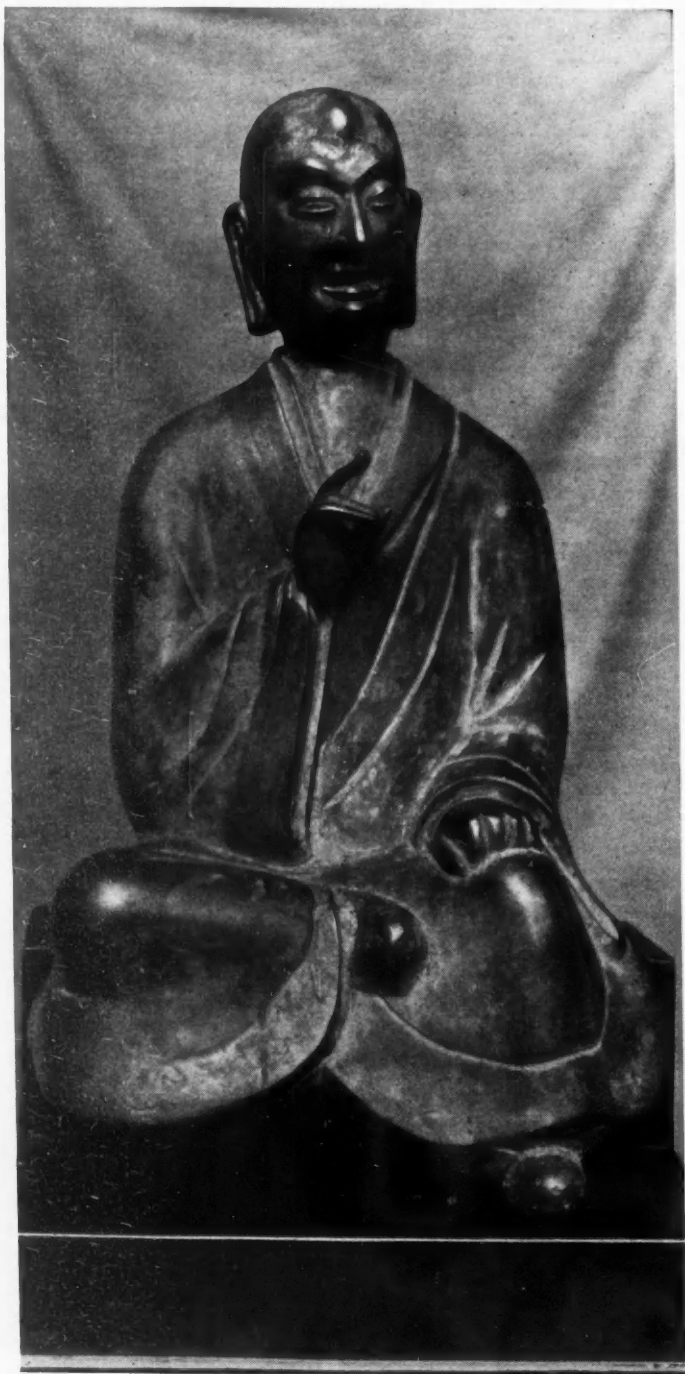
The Mills Oriental Collection is entirely Mr. Bender's own. It consists roughly of a group of Chinese architectural tiles, a case of bronze and silver ornaments for personal adornment, a group of small, crudely fashioned figures, representing the idols of aboriginal Formosa, a group of Chinese statuettes of Cloisonné over bronze, several cases of small figures of the lesser Chinese deities, wrought in iron, bronze and silver, and a group of some sixty Chinese scroll paintings done in water colors on silk.

Passing to Mr. Bender's



Mr. Albert M. Bender among the treasures of his personal library

Amita-Nyorai, the personification and symbol of boundless light or life of the Shin-Shu Sect of Buddhism, whose followers number many thousands throughout China, Japan, and the Orient. The deity is believed to have taken a vow to save all beings who believe in his mercy and invoke his name, and to have prepared for them a paradise in the Far West, where, with the ending of this life, they will dwell and commune with saints. One of the significant and unusual pieces of the Bender Collection of the Palace of the Legion of Honor.



Two views of a Chinese figure from the Bender Collection at Mills College, Oakland. A "Lohan" or disciple of Buddha





Original face and head study by the Mexican artist, Diego Rivera. One of ten such original studies, which are the gift of Albert Bender to the San Francisco Art Institute.

second Oriental collection, at the Palace of the Legion of Honor, San Francisco, there is found a diversified presentation of the arts and crafts of China, Japan and Thibet. The Chinese works are in the majority, consisting of a group of some seventy small bronze statuettes and several larger sculptured and carved figures, interesting for their religious symbolism, artistry and craftsmanship; and a group of incense burners in plain pottery and lustre ware. It is known that some of these Chinese objects date back to the Han Dynasty, (206 B. C.-221 A. D.)



Original study of hands by Diego Rivera, Mexican artist, and plainly showing his cubistic technique. The gift of Albert Bender to the San Francisco Art Institute.

while the others represent subsequent periods down to comparatively modern times. This collection also contains a number of Chinese and Japanese paintings, in water color on silk.

The San Francisco Art Association has received from Mr. Bender three major contributions and innumerable others of incidental importance. He was, perhaps, the first to conceive of a memorial to Anne Bremer, the painter who died in 1923, and the first to take practical steps to create such a memorial. Anne Bremer, it will be recalled, was a native of San Francisco, who received her early training at the old Mark Hopkins Institute. She later studied and worked in Paris and contacted that school of modernists, drawing its art philosophy from Cézanne, Picasso, Pisaro and Renoir. But never was her work dominated by any school or person. She spoke a courageous message of pure color, structural integrity and composition, in objective terms of her own, without sentimentality or wishy-washy picturesqueness—all signally unusual achievements for a woman painter. And finally, her work as a poet, although not so well known, was the equal of her Carmel landscapes, still life studies and murals. What more fitting then, than a memorial library to Anne Bremer in the school where she laid the foundation of her mature accomplishments and for which she had a life long affection?

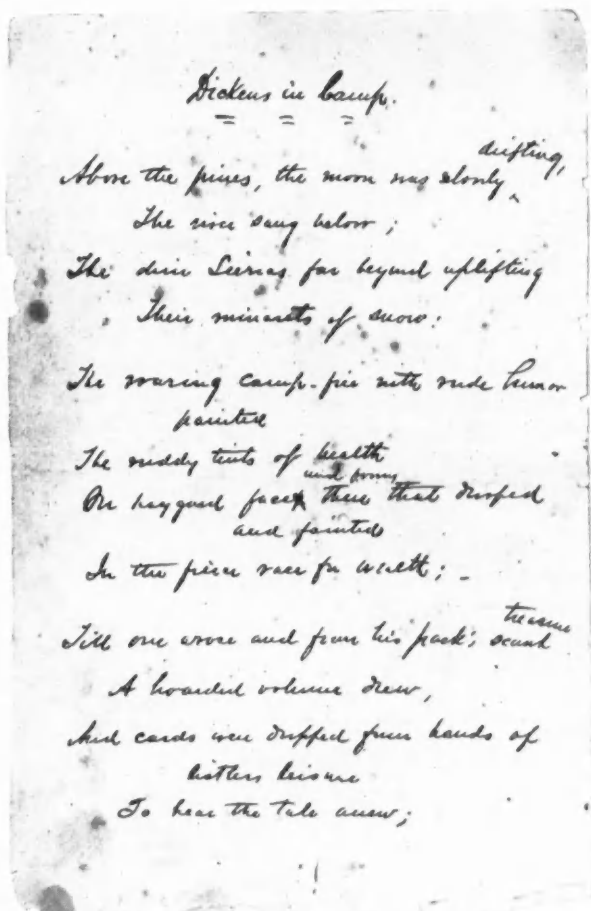
As yet the memorial library is small, but its contents indicate the lines of its future upbuilding, worth and purpose, namely: to provide a specialized reference source for the student or research worker in art. There is a section on etchings, two full color portfolios of the Louvre's masterpieces, and portfolios of the works of Cézanne and other modernists. There are a number of volumes on architecture, architectural sculpture, ceramics, pottery, fabrics, decoration, painting, frescoes, murals and the like, and dealing with their history and development during ancient, medieval and modern times.

To provide aid for talented students of the School of Fine Arts to whom financial problems are a serious handicap and to serve as a second memorial to Anne Bremer, Mr. Bremer founded the Anne

Bremer Memorial Fund. Lee Randolph, director of the school, brought to Mr. Bender's attention the fact that too many of his students were forced, through limited financial means, to make a tragic struggle to acquire an art education. Mr. Bender was quick to see the need and as quick to take the first practical step to remedy the situation—an example which other donors are following. Within less than five years, the Bremer Fund has mounted to some \$28,000. The income from it is used to aid, by scholarships and otherwise, students of promising ability but limited finances and who, unless such aid were available, would have to discontinue their studies.

A third Bender contribution consists of ten head and hand studies by Diego Rivera, the Mexican artist. At its 1929 convention the American Institute of Architects awarded Rivera its highest art award for his murals in the new Palace of Education, Mexico City, and in recognition of his accomplishments in infusing the whole art of Mexico with fresh, unprecedented virility. Rivera's work, bold in conception and color, modern in technique, presents the drama of the slowly growing consciousness of Mexican artisans, peasants and workers in whom lies the hope of a new Mexico. His murals break completely with all previous traditions of a church-dominated art

(Continued on Page 74)



Bender Collections—Mills College Library. A page from the original manuscript of Bret Harte's "Dickens in Camp"

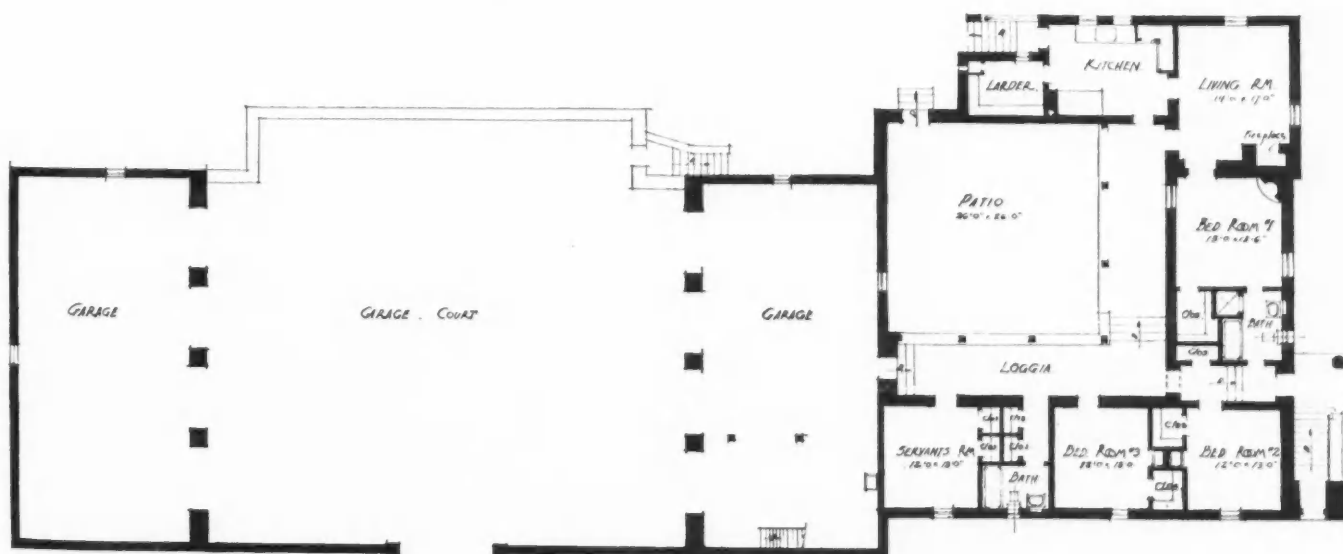


From the forecourt, a doorway and covered stair lead directly to the living quarters of Mr. Gordon Armsby's ranch house in Carmel Valley. Built of local stone which is very similar to the well-known "Carmel Stone," varying in mellow shades from deep yellowish buff almost to white, and roofed with tile designed to produce an old, weather-beaten effect, the buildings fit happily into their setting of trees and rocky slopes. Clarence A. Tantau, architect





Up in the mountains about sixteen miles southeast of Carmel-by-the-Sea, in the Carmel Valley, Mr. Gordon S. Armsby has built a ranch house which is unusually appropriate to its picturesque setting and its particular uses



The architect, Clarence A. Tantau, A. I. A., has planned a group of buildings as an architectural unit, comprising garages and courtyard ample for farm and family and guest use, and living quarters with sheltered patio, which serves as the main, out-door, living room

A NEW TYPE OF CALIFORNIA RANCH HOUSE



The interior of Mr. Gordon S. Armsby's ranch house in the Carmel Valley is treated very simply with rough textured plaster walls, dark stained pine woodwork, comfortable, masculine furnishings. It is used principally for week-end trips by the owner and his friends



The entrance to the walled garage court is shown above; very much at home in its California setting, it invokes pleasant reminiscences of the delightful farmyards of France and Spain. At the right is a glimpse of the loggia running round two sides of the patio, so essential a feature of the living quarters. Another guest building is being constructed beside the nearby swimming pool. Clarence A. Tantau, architect



SOME BOOKS TO READ IN THE SPRING

Fiction... Autobiography... and a Study of History

By LOUISE MORGRAGE

Husbandry as an Art

In his second novel, "Down in the Valley" (Henry Holt), H. W. Freeman continues to extol the restful and placid joys of the farmer's life. His hero is a petty tradesman of Suffolk, England, who inherits a flourishing grocery business and also an irresistible hankering for actual contact with the soil. He manages to do his duty by the one, and yet indulge his hobby in the neighboring countryside, where his progress in learning husbandry resembles a study in one of the fine arts.

This intense preoccupation with farming spells blissful days, only being a man at the critical age, he is impelled to do a little wooing on the side. In fact he makes hot love to a pliant rustic maid and complicates this affair by also dealing out platonic platitudes to a very credulous married woman with an obstreperous husband. All of which leads to one of those human tangles which happen with such insidious and spiteful ease in life, and likewise in books when the author is as supple as Mr. Freeman. Such tangles mean woe for somebody, but not for our hero, who emerges from this flurry of strained emotions with a woman very well suited to his decidedly bovine temperament.

Tragedy or Farce

"My Outrageous Cousin" (Macmillan) by Marian Richards Torrey is a novel written from the viewpoint of a youth who grows up while the narrative is in progress. The object of his mingled devotion, disapproval and despair is the cousin of the title, a lame gentleman with a way with the ladies. A situation gradually evolves wherein there gathers under one roof the cousin, his wife and her daughter, his own daughter, the result of a wild oat, his flapper mother, his twin wards, brothers, while near at hand is a disturbing young woman to complicate the love interest. Here is a chance for farce or tragedy but it is neither, because the author knows too much about the mannerisms of human relationships even to smile over them, and she has no gift for tragedy.

A Novelized Genealogy

Gloria Goddard in "These Lords' Descendants" (Stokes) shows how those tantalizing blank spaces between dates in a genealogical record may be filled in by anyone with enough imagination and a knack at research. To be explicit, she has traced the career of a fictitious American family by giving an account of each suc-

ceeding generation in both lines, from the original progenitors, English brothers of rank, who came over in the 1640's, down to the present day.

It is an absorbing tale that she dashes off against an historically authentic background of picked environments—the Puritan era in New England—Illinois in the days of savagery and later rise to statehood—gay and luxurious life in a Maryland manor—the



The late Henry F. Hoyt of Long Beach, California, author of "A Frontier Doctor." Courtesy of Houghton Mifflin Co.

gold rush in California and its aftermath in San Francisco—contemporary New York and its youthful freaks. She works rapidly without finesse yet manages a constant undertone of irony mostly with the soft pedal. Genealogists and students generally of social history and heredity will appreciate the irony, and applaud the accuracy of this survey of the processes that have reduced the original Anglo-Saxon stock to the contemporary American product.

The Byzantines

General histories of mediaeval Europe have little to offer about Byzantium, while eminent historians of the past have totally misrepresented it, according to Robert Byron in his historical perspective called "The Byzantine Achievement" (Knopf). He claims that while the rest of Europe was plunged into an abyss of ignorance and brutality, in Constantinople, the torch of civilization was burning brightly for nine centuries, until the Christians taking part

in the fourth crusade dimmed it by their atrocious attack and two centuries later the Turks put it completely out.

This Byzantine civilization, Mr. Byron considers the most satisfactory political organism ever known on earth, because it combined in balanced perfection the three essentials for an ideal state, stability, transcendentalism, and culture. This thesis he subjects to a searching examination after giving a brief account of the imperial chronology by dynasties.

In the end even though the reader may not agree with these tenets, his reading has furnished him with an exhilarating experience, provided he be a layman with an immense curiosity concerning novel aspects of history. Evidently Mr. Byron intends to follow this work with another dealing with the present day problems in the east.

The Frontier West

The late Henry F. Hoyt of Long Beach, author of "A Frontier Doctor" (Houghton Mifflin) belonged to that strong breed of men produced in the mid-century west who were equipped only with "grace, grit and gumption" with which to achieve the fine careers attained by many of them. In this lively autobiography, penned by Dr. Hoyt in his declining years, he tells with rare gusto the story of how he did his achieving. He was born in Minnesota, but in the seventies and eighties, seeking the wherewithal to complete his medical education, he roamed through the Texas Panhandle, New Mexico and Arizona, taking any job obtainable and intermittently practicing his chosen profession. These sections were rough and ready, no place at all for weaklings, and Dr. Hoyt seems to have been as pugnacious as the best of them. He has told his experiences in the midst of these colorful scenes mainly in crisp sharp anecdotes, pointed with droll humor and notable for modesty. The book closes with an account of his life in the Philippines during the Spanish-American war, but for old-timers the appeal of the book depends on its portrayal of the frontier west.

Utility

"Homcraft Rugs," by Lydia LeBaron Walker, treats of the historic background and methods of making rugs at home. The book has attractive illustrations and helpful diagrams. "Outboard Motor Boats," by Bradford Burnham, contains useful information for the amateur in a fascinating water sport. Both books are published by Stokes.



Photographs by Keystone

The Lobby
Ambassador Hotel
Los Angeles
MARJORIE REQUA
Interior Decorator

The main lobby of the Ambassador Hotel in Los Angeles has "had its face lifted," and is correspondingly rejuvenated. Walls and ceilings are of a delicate pale green, with ornament brought out in gold relief. The carpet is thick, soft, light green; over it are pleasant, informal groups of furniture in flower colorings. The grand piano is gilded and daintily decorated. The ensemble is airy, graceful, spring-like, and withal elegant and sophisticated





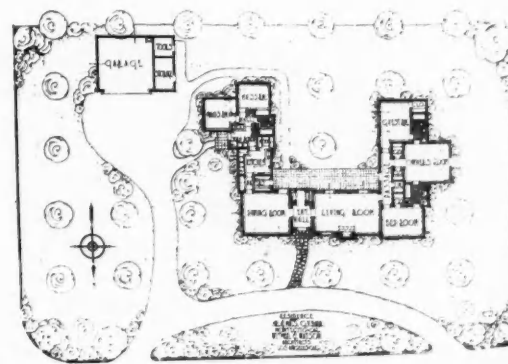
Against a large mirror at one end of the Ambassador lobby, Los Angeles, is a virile bronze figure, "Adorant," which was brought from France, a replica of a piece in the Louvre Museum. The fountains are of green stone and rise from the green carpet as from a lawn. Various bits of choice pottery, Faience, Majolica, lustre, are scattered about. Marjorie Requa, interior decorator



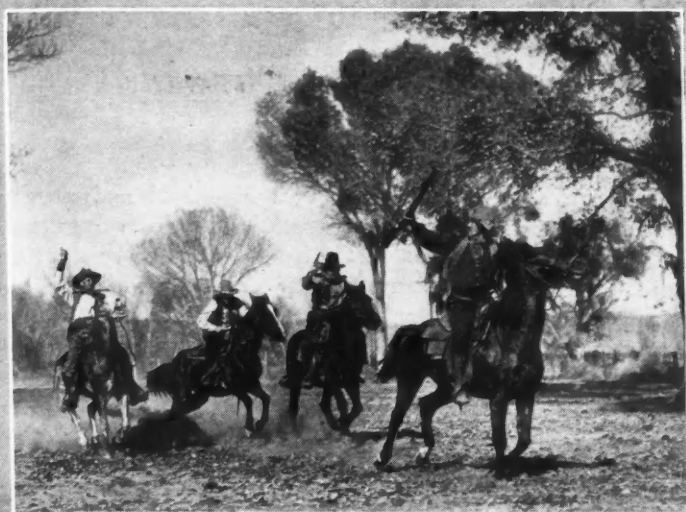
The home of Mr. and Mrs. George V. Baer at Montecito would have been called a "bungalow" in the days before that term came into disfavor, on account of the many atrocities perpetrated under its name. But he would be captious indeed who could criticize the harmonious lines and masses of this modest, but delightful, dwelling. From every angle, it "composes" well, and the relationship of ground, walls and roof is very happy



For a house of considerable dimensions, the adoption of extremely large and thick shingles was wise, as it produces a good sense of scale; to this, the large-paned windows, with their heavy shutters, conform. As the house nestles in an orchard, the color scheme of white and green wall treatment and brown roof obviously blends pleasantly with its surroundings. The plan is well-studied, with all rooms having double exposure. David Witmer, A. I. A., and Loyall Watson, A. I. A., architects



A CHARMING CALIFORNIA COTTAGE



Edward Poorman,
president of the
Ramona Pageant
Association, who
plays a leading role
in the colorful spec-
tacle.

"Ramona", A Heritage To Spring A Pageant-Play given in California by the com- munities of Hemet and San Jacinto on Satur- days and Sundays of three week ends, April 26-27, May 3-4 and May 10-11

Whether or not Helen Hunt Jackson held closely to a life story in her romance of "Ramona" is of small moment but it is important that a beautiful production has been dramatized by the late Garnet Holme from the book, and the rights of presentation accorded to the people of Hemet and San Jacinto by Virginia Calhoun. In a natural amphitheater, part of a canyon between these two California towns, the story unfolds. The main episodes of the play center around a replica of the old ranch home of the Cumulos family but the drama is by no means confined to this stage but moves forward along the mountain trails recreating the days of early California. And as from the hillsides a thousand exquisite fragrances arise the love of Ramona and Alessandro becomes a part of all the world.

Grace Raubidoux Woods, daughter of the famous California pioneer family, who takes part in the annual Ramona Pageant, in the gateway of the famous old Pico hacienda, a ranchhouse built 150 years ago by the padres of San Luis Rey mission as an outpost.



NEW ELOQUENCE IN THE DANCE

Harald Kreutzberg, Yvonne Georgi Reveal the New Spirit in Germany

By JESSICA KATE SENECA

IN the dance more fully than in her other art forms, Germany has expressed her post-war spirit. It is based on physical culture and the development of the body—this the outcome of the depletions of the war, and the need to build up the strength and efficiency of the nation.

It emphasizes the absolute flexibility of the body. The ballet's flying leap, that gives the sense of lightness and release from earth, the suavely flowing curves, and polished grace, are not part of it. It is a thing largely of the intellect, with little passion, geometric in design, often grotesque and macabre in feeling, with inclinations to the abnormal, the fantastic, the morbid, the horror of the diseased brain, the evil dream, and the corrupting corpse; but with a sombre beauty of its own, and undeniably a thing of power, intensely alive, and stimulating.

Harald Kreutzberg combines the art of the ballet, in which he was first trained, with the inspirations of the Mary Wigman school. Yvonne Georgi is the exponent of the Wigman school only. Ballet mistress of the Hanover opera, where she and Kreutzberg first found how ideally suited they were as dance partners, she is an accomplished choreographer, of real creative power. Imagination of a high order and the power to create, belong to both dancers, of whom Harald Kreutzberg is distinctively the greater. His flying leaps in the Russian Dance are reminiscent of Nijinsky; he can be charmingly delicate as in Capriccio, hilariously gay, as in Pot Pourri, a humorous medley of all the previous dances; thrillingly intense as in Revolt; touching, as in Three Mad Figures; splendidly inspired in the Dance of the Master of Ceremonies, with its oriental twinings of arms and hands, from Reinhardt's Festival Play, and the Angel of Last Judgment, where we see the dead falteringly arise, the Angel's counting and accusing finger, and last, dark-veiled, inscrutable and towering loftily, his hands outheld, still and terrible, assigning, without plea or recall, these to the heights,—these to the depths. In the Mad Figures, with shaven head and garbed in dull scarlet, he assumes the dreadful and pitiful looks and motions of the crazed brain. He is tortured by the insistent loud ticking of monstrous clocks, by the rapid and incessant playing of scales, the hideous unending sounds of a gramophone, by Something that answers when he stamps his foot; he cowers and shudders and presses his hands over his ears,

but yet must again stamp his foot, and drag it shrinkingly along the floor, and wait and listen for the dread reply. It is morbid matter, but beautifully mimed, danced in broken rhythms, and undeniably touching.

After the extreme slenderness of Argentina's limbs, Yvonne Georgi's looked al-



Josef Hofmann, pianist, who gave recitals in Los Angeles and San Francisco in February. Mr. Hofmann is Director of the Curtis Institute of Music in Philadelphia.

most robust. But they danced with virile grace and complete suppleness. In The Persian Song Kreutzberg seemed in mood and pose the more tender and feminine. It was a composition lovely in feeling and design, of interwoven lines of arms and legs, and slowly changing postures. The music for many of the dances was composed by Frederick Wilchens, who was at the piano. Georgi's Dance of the Evil Spirit was of

striking design, sharp-edged and angular, with an effect of hard sinister repellant. To these German dancers in spite of enthusiasm, there was not the same eagerness and assurance of approach afterwards, as with the laughing Spaniard.

Kreutzberg came bounding with utmost lightness from the wings, ran to his dressingroom, and reappeared murmuring something about "my sister." This "sister", Yvonne Georgi, stood grave, young, unsmiling, apparently awaiting some intelligent approach. Her long, deep, narrow light eyes were encircled in violet shadows, her nose expressed character delicately eager and inventive, her black locks hung thick and straight to her shoulders. Harald Kreutzberg, incongruously smoking a commonplace cigarette, when, after those marvellous performances, one wanted to regard him as a mysterious and beautiful being, possessed softer and milder features than Georgi, and displayed in voice and manner an engaging gentleness.

La Argentina . . . Grey unevenly fluted curtain, dull grey floor, a black piano with opened top at the side, so placed it had a crocodilish look of open jaws; a frame of rather dingy crimson curtain. . . . Sudden bright blue light on the piano, a shaft of blue across the floor, an unsteady circle of light at one corner; the grey curtain slightly swaying, one's heart beating a little faster,—and La Argentina, in soft, deep blue velvet, entering gently, with almost quiet grace, to dance La Serenata. There was no attempt to create an effect, and the costume was one of her least striking. Her dances appeal to the ear as well as to the eye, and the heel-tapping, and the castanets that trill so marvellously, with rallentandos, diminuendos, and crescendos, carry out the design of the dance. Of lovely refinement and poetic feeling was the Cordoba, an aristocratic dance, in which the light played charmingly on her white bodice and the deep laces of black and white. It is one of her most beautiful dances. In the Bolero, an 18th century dance, she became the ballerina, exquisitely light. In Lagarterana, she was the naive and awkward peasant of Toledo, clad in a gorgeous costume of dark blue embroidered in gold, with a scarlet lining, and a bright green kerchief over her head. Her costumes were all of great beauty. Garbed exhilaratingly to the eye in snowy white and dazzling bright blue, she played in Ceilo de Cuba the negroid-Spaniard; languish-

(Continued on Page 80)



The Isadora Duncan Dancers, suddenly recalled by the Soviet Government to Russia, were obliged to cancel their Pacific Coast tour. These young dancers represent the most talented members of the school organized in Moscow by Isadora Duncan in 1920.

Junior League News

The activities of the Los Angeles Junior League continue to be most interesting as well as beneficial.

The Arts and Interests Committee, under the able chairmanship of Mrs. Henry LaBoiteaux and Mrs. Watson LaForce has organized an exhibit to be held among our own members, April 1, 2, and 3 in the Junior League Club rooms at the Town House. Each girl has been asked to submit at least one article she has made since she left school. It, or they, need not be recent accomplishments but something she has sketched, stitched, photographed, baked, carved or hewn. The best selections chosen by our committee will be sent to the National Exhibit in New York later in April. A hobby or collection may be substituted for handiwork in the local exhibit and literary efforts are acceptable.

At the recent Arts and Interests Exhibit held at the Regional Conference in Seattle, Blue ribbons and honorable mention were given two of our members. Mrs. John Russell, lace bookbinding and hooked rug, and Mrs. Henry Ogden, photography.

Suggestions for our local exhibit are as follows: photographs, wallpaper designs, sketches, watercolors, charcoals, anything modeled, woodcarving, any articles painted, tinted, antiqued, embroidery, children's clothes, Italian hemstitching, any attractive sewing or needlework, bakery goods, costume designing, lamp shades, hooked rugs, batiks, needlepoint, bound books, Interior or gardens, (photographs).

The League with its abundant talent deserves national recognition.

MRS. WATSON LAFORCE



MRS. HENRY LA BOITEAUX

What Is The Junior League?

The National Association of Junior Leagues is an organization of young women of leisure—over twenty thousand in number between the ages of 20 and 40 years—which has as its purpose the fostering of interest among its members in the social, educational, cultural, and civic conditions of its community, and to make volunteer service efficient.

The first group Junior League was started in New York in 1900 by a group of girls, about twelve in number. Today there are Junior Leagues in 110 cities in the United States.

Los Angeles has had a League since 1926. Its main charitable object is a Home for Convalescent Children. It is in temporary quarters at 1923 Ingraham Street. Here patients between the ages of two and twelve years from various institutions, are cared for after they are no longer acutely ill, but still in such a state of convalescence that they cannot return to their homes. Two trained nurses, a cook and a school teacher which the city supplies, are in charge. The League from time to time also lends its assistance to other charities. It is endorsed by the Community Chest, the State Board of Charities, the Board of Health and the Social Service Bureau.

The chief source of income is derived from the proceeds of a Horse Show which is given each spring at the Flintridge Riding Club. Funds are also raised through the Junior League Shop and the Junior League Children's plays.



The Calendar

(Continued from Page 12)

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 627 South Carondelet Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

MUSIC

LOS ANGELES PHILHARMONIC ORCHESTRA, Artur Rodzinski, director, continues through the month the regular series of symphonic concerts at the Philharmonic Auditorium, Fifth and Olive Streets, Los Angeles, California. For the season in Los Angeles these concerts include fourteen pairs of symphony, and fourteen Sunday afternoon concerts. The current dates for the pairs are April 10-11 and 24-25. The dates of the popular concerts are April 6, 20-27. The orchestra is also heard over the radio during the month, April 3-17.

SAN FRANCISCO SYMPHONY ORCHESTRA, Alfred Hertz, conductor, gives the symphony events in pairs on Fridays and Sundays at the Curran Theater, San Francisco. A series of popular Sunday afternoon programs alternate with the pairs and are also given at the Curran theater.

PORTLAND SYMPHONY ORCHESTRA, William van Hoogstraten, director, is among the older orchestras, being now in the nineteenth consecutive season in Portland, Oregon. This year the season comprised twenty concerts in Portland, and one in Eugene.

SEATTLE SYMPHONY ORCHESTRA, Seattle, Washington, Karl Krueger, director, is in the fourth symphony season and has provided three series of concerts each year. The series consists of a Monday evening symphony series at the Metropolitan theater; a series of Saturday evening symphony concerts at the Civic Auditorium, and a series of Saturday morning Young People's concerts at the Orpheum theater.

CHAFFEY LITTLE SYMPHONY ORCHESTRA, Ontario, California, Frederick Wilding, director, is heard in concert April 4. This is characterized as The Evolution of the Orchestra; the elementary school orchestra of thirty-five pieces opens the concert, followed by the High School and Junior College orchestra of fifty-five pieces. The Violin Choir under the direction of Hobart Alter follows; the Ebell Club Women's Chorus is presented, and the Symphony Orchestra concludes the program.

MUSIC BRANCH, Community Arts Association, Santa Barbara, California, announces the third and last concert of the season by the Los Angeles Philharmonic Orchestra, Artur Rodzinski, conducting, April 8, at the Granada Theater.

VALLEY SYMPHONY ORCHESTRA, Miss Helen G. Sandford, director, gave the opening concert of the season last month at Pomona, California. The orchestra has been under rehearsal during the winter and intends to present five concerts, one each month during the spring and early summer.

COLEMAN CHAMBER CONCERTS, Alice Coleman Baatchelder, founder and director, are given at the Community Playhouse, Pasadena, California. The concert for the month is given by El Shuco Trio of New York, and the date is April 13.

BILTMORE MORNING MUSICALES are held in the Sala De Oro of the Biltmore Hotel, Los Angeles, are sponsored by Genevieve Gray. The concert for the month is given by the Pro Arte String Quartet, of Brussels, and the date is April 7.

MUSIC WEEK, the tenth annual, will be held in San Francisco, California, May 4 to 11. All organizations devoted to music in the city, all schools, churches, the army and navy join the Civic Association, and the Auditorium Committee of the Board of Supervisors to make the celebration a signal success.

BARTLETT-FRANKEL STRING QUARTET, Mrs. Cecil Frankel, founder, is presenting a series of Sunday evening popular concerts at the Beaux Arts Auditorium, Los Angeles, California, at 8:30 p.m. The dates are April 6-13-20.



MODERN is this "Green Wheat" dinner service whose refreshing color scheme is green and silver against a mellowed ivory background. This graceful pattern was created by an eminent American artist, and developed in earthenware by one of our important American potteries. Come in and see this entirely different pattern.

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The Quartet is composed of Josef Borissif, Anthony Briglio, Emil Ferir and Nicholas Ochi-Albi.

LOS ANGELES SYMPHONY CLUB, Ilya Bronson, director, is composed of approximately seventy players who meet each week for the study and practice of symphonic works. The Club announces a concert for the evening of April 21 at the Philharmonic Auditorium, Los Angeles. Julia Bronson, pianist, is the soloist for this concert.

ARTHUR ALEXANDER, accompanied by Mrs. Alexander, left Los Angeles last month for a tour of six months in Europe. They plan to visit London, Paris and Berlin, and particularly to enjoy all the summer music festivals in Germany, at Bayreuth, Salsburg and Baden.

NATIONAL FEDERATION OF MUSIC CLUBS holds the annual board meeting at Charleston, S. C., April 6-11. Grace Widney Mabey, second vice-president of the Federation, is in attendance.

ALEXANDER STEWART will conduct the Glendale Oratorio Society of Glendale, California, for the rest of the season, during the absence of Arthur Alexander in Europe.

LOS ANGELES ORATORIO SOCIETY, John Smallman, conductor, presents for the second time Bach's Mass in B Minor at the Shrine Auditorium, Los Angeles. The date is April 5, the performance starts at 5:30 p.m., the first part ending at 7:00 o'clock. Part two is sung between 8:30 and 10:00 o'clock. During the intermission dinner is served in the Shrine ballroom. The Society is assisted by fifty members of the Philharmonic Orchestra, with Albert Angermayer as concert master. Lorna Gregg is at the piano, and twenty soloists take part.

CHAPEL OF THE CHIMES, Oakland, California, is presenting a series of organ recitals by organists of the churches of the Bay region.

DR. HUMPHREY J. STEWART of San Diego, California, has published a new mass, based largely on the plain chant, and dedicated to Pope Pius XI.

YEHUDI MENUHIN, the celebrated boy violinist, appears in concert at the Shrine Auditorium, April 7, under the Behymer musical and dramatic courses.

TITO SCHIPA, lyric tenor, and very popular in the West, is heard in concert at the Philharmonic Auditorium, Los Angeles, April 4.

DONALD THAYER, baritone, appears as soloist at the Ebell Club, Los Angeles, the afternoon of April 21.

GIOVANNI MARTINELLI, tenor, is heard in concert at Seattle, Washington, April 3.

CECILIAN SINGERS, John Smallman, director, appear in concert at the Philharmonic Auditorium, Los Angeles, California, the evening of April 26.

SAN FRANCISCO SYMPHONY ORCHESTRA, San Francisco, California, Alfred Hertz conducting, gives the last concert of the Berkeley series April 1, and features Michel Penha as cello soloist.

THE STRADIVARIUS QUARTET present the next program of the Sunday concerts at Mills College, California, Thursday evening, April 3, and Sunday afternoon, April 6.

PASADENA CIVIC ORCHESTRA, Reginald Bland, conductor, is heard in concert April 26, at the Junior College Auditorium, Pasadena, California. This concert is an all-request program, comprising numbers selected by vote of the audiences of the year.

CAULDRON SINGERS, Roy V. Rhodes, director, give the second concert of the nineteenth season, April 8, at the Junior College Auditorium, Pasadena, California. Olga Steeb, pianist, is the guest artist on this occasion.

PASADENA JUNIOR PHILHARMONIC ORCHESTRA, a group of selected school students, augmented by members of the Los Angeles Philharmonic Orchestra, broadcasts a program over KPSN, Pasadena, April 9 at 3:15 p.m.

YOUNG PEOPLE'S SYMPHONY of San Francisco, under the direction of Wheeler Beckett, closes the season April 9.

SAN DIEGO CIVIC OPERA ASSOCIATION presents "Romeo et Juliette" in French at the Russ Auditorium, San Diego, California, May 13. Buren Schryock is directing preparatory rehearsals. Giacomo Spadoni is to conduct the final rehearsals and the performance.

ART

LOS ANGELES MUSEUM, Exposition Park, Los Angeles, California, holds during the month the following exhibitions: Painters' and Sculptors' Eleventh Annual Spring Show. Water Colors by Philip Dyce. Paintings by Albert Mow. Modern Chinese Paintings. Norwegian Print Exhibition, April 15 to May 15.

OAKLAND ART GALLERY, Oakland, California, holds the annual exhibition through April 23. This exhibition opened March 23 under a juried regime. Through an agreement with the San Francisco Art Association paintings shown in Oakland will be submitted, if the artist so desires, for entrance in the annual held at the Palace of the Legion of Honor, San Francisco, in May.

DALZELL HATFIELD GALLERIES, Wilshire Boulevard, Los Angeles, California, announce the monthly exhibitions as follows: Millard Sheets, paintings, to April 7. Leland Curtis, paintings, April 10 to May 5. California Water Color Society, May 5 to May 30.

GALERIE BEAUX ARTS, 166 Geary Street, San Francisco, California, announce exhibitions to April 11, as follows: Jacques Schnier, a sculptor's drawings and designs, Helen Forbes is showing Water Colors, Mestrovic is showing drawings; April 12 to 26, Otis Oldfield is showing Oils and Water Color Drawings.

STENDAHL ART GALLERIES, Ambassador Hotel, Los Angeles, California, continue the joint exhibition of marines by William Ritschel, N. A., and Indian figures and western landscapes by Walter Ufer, N. A., through April 12. April 14 to May 3, an exhibition of oils, water colors and etchings by Armin Hansen. May 5 to 17, wood carvings by Peter Krasnow.

BILTMORE SALON, Biltmore Hotel, Los Angeles, California, is continuing the exhibition by the Vose Galleries of Boston through the first half of April. The exhibition is the third the Vose Galleries have held in the Salon and contains notable paintings by old and modern masters. The last half of April the work of George K. Brandriff is shown.

WILSHIRE ART GALLERIES, 666 South Lafayette Park Place, Los Angeles, California, show through the month landscapes by Dedrick B. Steuber.

BERKELEY ART MUSEUM, Berkeley, California, is contributing to an appreciation of art by assembling separate groups of paintings to be circulated through the Berkeley schools. The exhibitions, twenty-three in all, include contemporary work and examples of Oriental art.

BRAXTON GALLERY, 1624 N. Vine Street, Hollywood, California, announces an exhibition by Lyonel Feininger, April 15 to 30, to be followed by the showing of the work of Paul Klee, May 1 to 15. These exhibitions of the Blue Four opened with Kandinsky and Jawlensky in March and are held through arrangement with W. H. Clapp of the Oakland Municipal Art Gallery, and Mme. Galka E. Scheyer, American representative of the Blue Four.

EXHIBITION OF DECORATIVE ARTS is held by the San Francisco Society of Women Artists in the Women's City Club auditorium during April.

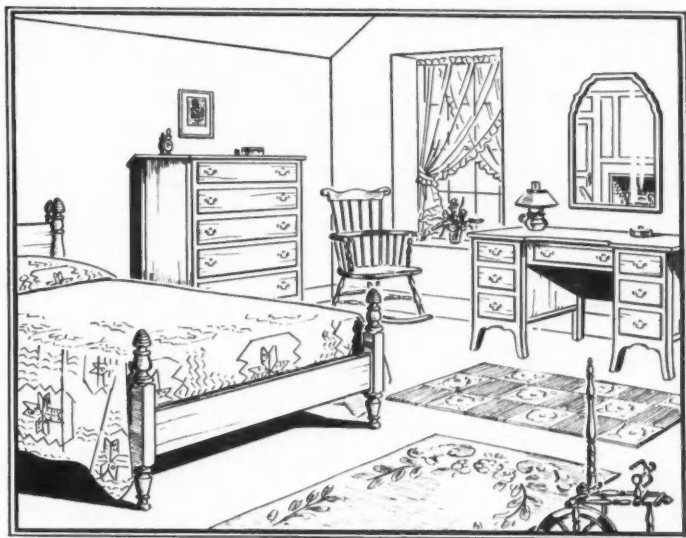
SAN FRANCISCO ART ASSOCIATION has announced the annual exhibition will be held at the California Palace of the Legion of Honor, San Francisco, California, in May. Western artists have been invited to send representative work that the exhibition may reflect the accomplishments of the year in Western art.

GUMP GALLERIES, 246 Post Street, San Francisco, California, show to April 4, paintings by Bessie Lasky in the South Gallery.

EAST-WEST GALLERY, 609 Sutter Street, San Francisco, California, continues through April 3 the exhibition of paintings by Carl Bowman and William Hesthal.

"**LITTLE ART GALLERY**" was opened in the City Hall, Sierra Madre, California, last month, sponsored by the Woman's Club, Mrs. Fred Griebenow, art chairman. The opening exhibition will remain on view during April, to be followed in May by an exhibition featuring local artists. Among the present exhibitors are Lloyd Krebs, Beatrice Ward, Bruce Russell and Mrs. Catherine Shell Tuttle.

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BARTLETT GALLERY, 3358 West First Street, Los Angeles, California, established by Dana Bartlett, shows during April.

Paintings by Douglas Parshall, De Witt Parshall, Edgar Payne, and Dedrick Stuber. Water colors by Alice Hatchwich.

A new series of ten prints by Dana Bartlett are being issued on April 6th. These prints are in color and comprise European as well as American subjects.

LAGUNA BEACH ART ASSOCIATION, Laguna Beach, California, with the close of the Anniversary Show in March, opens a new Spring Show to continue for two months.

CATHERINE POLK GALLERIES, 800 Ocean Avenue, Long Beach, California, featured the work of several artists of Laguna Beach last month, and has a permanent exhibition of old and modern paintings, and antiques.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, California, shows through the month the work of the following artists:

Pasadena Society of Artists: Ada Belle Champlin, Clara G. Force, and Nell Walker Warner; Etchings are shown by Gordon Grant of New York; Water Colors by Hardie Gramatki and Philip Dike. On display is an interesting collection of camera studies of all the California Missions, many of the photographs are old, dating back as far as 1887.

WOMEN PAINTERS OF THE WEST, an organization of artists of Los Angeles, California, have established a picture library and through their efforts pictures may be rented from the library for the sum of one per cent per month of the purchase price of the picture. Kathryn Leighton suggested the idea and the Beverly Hills Woman's Club started the movement through the art committee, which includes members of the Women Painters of the West.

PRINT MAKERS SOCIETY OF CALIFORNIA announces the following awards were made in the eleventh International Exhibition held last month in Los Angeles: The gold medal went to the aquatint, "The Shadowed Corner," by Leonard R. Squirrell; the silver medal to the dry-point, "The Fortress," by Malcolm Osborne, and the bronze medal to Arthur W. Hall for his two etchings, "Sunny Balconies" and "The Boat House." The Society has exhibitions on circuit which include the Senior High School, Ogden, Utah; Sonoma County Free Library, Fairfield, California; New Mexico Federation of Women's Clubs, State Tour; Honolulu Academy of Arts, Honolulu, Hawaii.

NORTHWEST PRINT MAKERS hold their second annual exhibition at Henry Gallery, Seattle, Washington, May 1-31. Address all communications to Miss Maud Elmer, Secretary, 800 Central Building, Seattle. Prints for exhibition must arrive by April 28.

AINSLIE GALLERIES, Barker Bros., Los Angeles, California, show a group of European paintings, with one of the display rooms assigned, as usual, to the work of California artists.

PRESCOTT CHAPLIN, artist of Los Angeles and Pasadena, California, left for New York after the close of the International Exhibition of the Print Makers Society and will show there his recent wood cut prints, later to be exhibited in London and on the Continent.

CALIFORNIA SOCIETY OF ETCHERS held the annual meeting recently and the following officers were elected: Smith O'Brien, president; L. N. Scammon, vice president, and Herbert D. Imrie, secretary-treasurer. The prints in the 1929 annual exhibition of the Society form a traveling show, appearing at the State Library in Sacramento, at Mills College, Palo Alto, Berkeley, and Honolulu during the season.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Avenue, Pasadena, California, is holding an interesting exhibition of wood block prints, done in the Japanese manner by Lillian Miller, daughter of the United States consul general at Seoul, Korea. Miss Miller designs, cuts and prints her own blocks, and will later exhibit in Eastern museums, giving talks on her work.

CONRAD BUFF of Eagle Rock, California, has recently sold his painting, "High Sierras," to the graduating class of the David Starr Jordan School for presentation to the school.

WOJCIECH KOSSAK, known internationally as a painter of historical subjects, is visiting in San Francisco from his native Poland, and was the guest at a recent dinner given by the Associated Polish Societies.

CLUBS

MIDWICK COUNTRY CLUB, near Los Angeles, California, provides an unexcelled golf course. The tennis courts are in demand for tournaments, and during the season the polo fields are the scene of weekly matches.

BURLINGAME COUNTRY CLUB, Burlingame, California, one of the oldest clubs in the west, was established in 1893, offers delightful hospitality to the members and provides a golf course of the best.

MENLO COUNTRY CLUB, Menlo, California, was opened in 1909 and continues one of the most popular clubs of the State.

ANNANDALE GOLF CLUB, Pasadena, California: Monday is Ladies' Day, both for golfers and non-golfers. A special luncheon is served and bridge may be enjoyed.

BERESFORD COUNTRY CLUB, San Mateo, California, established in 1912, provides an excellent golf course, dining room and buffet service.

CRYSTAL SPRINGS GOLF CLUB, San Mateo, California, is another Peninsular club offering a good course to golfing members.

MARIN GOLF AND COUNTRY CLUB: San Rafael, California, is one of the older clubs of the State and ranks with the best.

FLINTRIDGE COUNTRY CLUB, Flintridge, California: "Maid's Night Out" on Thursday evening. Dinner is served and menus may be arranged in advance by early reservation. Dining room is open Sunday evenings, table d'hôte dinners being served. Last Friday in every month is the Bridge Tea. Women's weekly golf tournament on Tuesday, followed by the golfers' luncheon, is an attractive feature.

VALLEY HUNT CLUB, Pasadena, California: The program for April announces the last Sunday evening entertainment of the season, a recital by Miss Mildred Marsh, pianist, and Vernon Stiles, tenor, on the sixth. Hostesses: Mrs. Claude M. Griffith, Mrs. Hugh McFarland. Reservations before the preceding Saturday.

Bridge Luncheon, Bridge Tea and Bridge Dinner as usual. Dinner Dance on April twenty-sixth. Annual meeting for the election of members of the Board of Directors Saturday evening, April nineteenth at eight o'clock. At a meeting of the Board of Directors held Thursday, March 6, 1930, Mr. Alex. Cradford Hoyt was elected Associate Member.

LOS ANGELES COUNTRY CLUB, Los Angeles, California, provides two courses for the large membership, and has established Ladies' Day as the second Monday of the month.

BELVEDERE GOLF AND COUNTRY CLUB, Belvedere, California, provides an excellent golf course and the social life of the club is most attractive.

MEADOW CLUB OF TAMALPAIS, Fairfax, California, recently opened the new club house and is the scene of many interesting and social functions.

OLYMPIC COUNTRY CLUB, San Francisco, California, is at home on Post street in the city and maintains the golf course at Lakeside.

SAN FRANCISCO GOLF CLUB maintains the clubhouse and golf course at Ingleside, San Francisco, California.

PRESIDIO GOLF CLUB, Presidio Terrace, San Francisco, California, provides an excellent and scenic course.

MONTECITO COUNTRY CLUB, between Montecito and Santa Barbara, California, provides an 18-hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.

LA CUMBRE GOLF AND COUNTRY CLUB, Santa Barbara, California: Offers a course of eighteen holes, rivaling any in hazard and beauty. Luncheon is served every day in the lovely patio or indoor dining room, an idea may be arranged as desired. Woman's Golf Tournament is held each Tuesday.

CLAREMONT COUNTRY CLUB, Oakland, California, has recently opened the new clubhouse, where every facility for entertaining is provided. The clubhouse includes several beautiful suites for the use of members desiring to make the club their home.



John McCormack and his daughter, Gwendolin, who has a small bit in his first picture, "Song 'O My Heart," a recent Fox release.

CINEMA ANNEXES IRELAND

Effective Films with New Motives

THE picture which brings John McCormack to the large audience of the film world is not only made delightful by his voice but by the perfect recording of both songs and dialogue. The direction in "Song 'O My Heart" is also particularly pleasing, while Mr. McCormack sings in practically every scene he is not forced to the front as a romantic actor or made the center of the picture in a histrionic way but his beautiful voice is used to color each part of the story, giving delight to every audience, but with no false attempt to drape a mantle of stage perfection around the star. The story is simple and pleasing and Mr. McCormack remains a definite part of it, coloring and beautifying it all with his golden notes. Interest too is added by the fact that this, the first talking picture to be made in Ireland, reflects the beauty of that lovely land and includes several views of the estate of John McCormack and the nearby village.

The effectiveness of orchestral music is shown vividly in "The Vagabond King." The songs, "If I were King," "Only a Rose," and the stirring chorus, "Song of the Vagabonds" are familiar not only through the stage musical play of the same name but via radio, but what is not so familiar is the generous and telling use of the orchestra, not only in the accompaniment to the songs but in providing music in developing the continuity of the themes. The welding thus effected is timely in presenting so romantic a story to a modern audience, unaccustomed to so poetic and picturesque a vagabond. The story, via the screen, is easily able to provide more than the stage could offer and we proceed from the castle to the stronghold of the vagabonds, thence to the camp of the inimical Duke of Burgundy, gathering the desired impressions. The plot deals with the days of Louis XI of France and the saving of Paris for that eccentric, fanatical King by the people of Paris in conflict with the opposing Burgundians. The leader, Francois Villian, bears a great love, not only for France but for the fair niece of Louis, but neither his patriotism or his romance seem able

WILSHIRE COUNTRY CLUB, Los Angeles, offers an unusually good golf course.

Women's State Championship by the Women's Auxiliary of the Southern California Golf Association, is held April 7 to 11.

SAN GABRIEL COUNTRY CLUB, San Gabriel, California:

Ladies' Day has been changed from Friday to Tuesday.

A series of Bridge Teas has been arranged, play begins at two, refreshments served at four.

VALLEY COUNTRY CLUB, Montecito, California, opened the first of the year. A 36 hole medal play tournament opens April 3, closes April 10.

BERKELEY COUNTRY CLUB, Berkeley, California, offers a good golf course, tennis courts, and a club house, which lends itself to all types of pleasant entertainment.

DEL MONTE GOLF AND COUNTRY CLUB, Del Monte, California, is unsurpassed in country club annals, providing a golf course that has been the scene of unnumbered tournaments.

Western Motor Car Dealers' Golf Tournament, April 11-13, entrants divided between Del Monte and Pebble Beach links, all final matches contested on the Del Monte course, April 13.

PEBBLE BEACH GOLF CLUB, Pebble Beach, California, provides an unequalled golf course and is the center of much social activity.

MONTEREY PENINSULA COUNTRY CLUB, Del Monte, California, is another mecca for the golfers of the Monterey countryside.

CYPRESS POINT GOLF AND COUNTRY CLUB, Del Monte, California, is the most recent addition to the country clubs of that section.

MILL VALLEY GOLF AND COUNTRY CLUB, Mill Valley, California, is another of the older clubs and is a center of social life.

CASTLEWOOD COUNTRY CLUB, at Pleasanton, near San Francisco, California, is the scene of the Northern California Golf Championship Tournament, opening April 4. Qualifying rounds may be played April 4 or 5. Match play runs April 6, 12 and 13. During the tournament Castlewood members have been extended the courtesies of all east bay courses.

PASADENA GOLF CLUB, Altadena, California, beautifully located with an excellent course, is a local social center. Women golfers have resumed their Friday sweepstakes tournaments.

SAN DIEGO COUNTRY CLUB, Chula Vista, California, offers an excellent golf course, and many charming functions are given at the clubhouse.

LA JOLLA COUNTRY CLUB, La Jolla, California, offers an all grass course, eighteen holes. Length 6,544 yards, par 71. While the course is of championship calibre, it is enjoyed by the novice and the low handicap player equally.

OJAI VALLEY COUNTRY CLUB, Ojai, California: Offers an eighteen hole course, the club ranking with the best in the West. The clubhouse provides every modern club convenience and comfort. Luncheon and dinner served every day. Tea served as requested. Dinner dances may be arranged as desired.

REDLANDS COUNTRY CLUB, Redlands, California, is the second oldest golf club in the State, having been established more than thirty years ago. The club provides an eighteen hole course and a hospitable clubhouse.

OAKMONT COUNTRY CLUB, Glendale, California, located in the Verdugo Hills, is an interesting 18-hole course, noted for its hospitality.

PALOS VERDES GOLF CLUB, a part of The Palos Verdes Estates, southwest of Los Angeles and beyond Redondo, California, along the coast, offers an eighteen hole, all grass seaside course, open to residents and their guests. Lunch and dinner are served every day. Semi-monthly tournaments with two prizes. Blind bogey tournament every Sunday. Every Tuesday is Ladies' Day.

EL CABALLERO COUNTRY CLUB on Ventura Boulevard, near Hollywood, California, is now conducted as a public links.

MUNICIPAL GOLF COURSES of San Francisco, California, are Harding Park Municipal Course; Lincoln Park Municipal Course; Ingleside Public Course.

BRAE MAR PUBLIC LINKS, Santa Monica, California, is one of the new public courses. It is an eighteen-hole, all grass layout with every hole a par three hole. The longest is 130 yards, the shortest about 50 yards. The course includes ten acres, and large trees form additional hazards to the sand traps.

LOS ANGELES ATHLETIC CLUB, Los Angeles, California, is promoting inter-club sports in the L.A.A.C. chain of clubs, and holds regular meetings to stimulate competition between the L.A.A.C., Hollywood A.C., Pacific Coast Club, Santa Monica A.C., and the Surf and Sand Club of the Mercury Club group.

OJAI ALL-CALIFORNIA NET CHAMPIONSHIPS, the forty-first annual, is played April 24-25-26 at Ojai, California.

LAKE NORCONIAN CLUB, Norco, Riverside County, California, includes in its regular weekly social program, dancing at the beautiful Casino every Wednesday night, Club Night, and Friday night. Collegiate Night—and in the Main Dining Room, a Wednesday Luncheon Dances, from 12 to 4 P.M.; a Wednesday Bridge Tea from 2:30 to 4 P.M., and on Saturday the formal Dinner Dance, from 7 to 12 P.M. All outdoor sports are featured, including Golf, Swimming, Riding, Motor-boating, etc.—and the finest Baths in America costing over \$350,000.

UNIVERSITY CLUB OF PASADENA, California, 175 North Oakland: Luncheon and dinner served every day except Sunday. First Monday in the month an informal smoker is held. Third Monday in the month is the date of the monthly dinner with the appearance of a speaker of note. Last Monday of the month is the date of the dances. Thursday evenings a family dinner is served for the families and guests of members.

PASADENA ATHLETIC COUNTRY CLUB, Pasadena, California. By special order of the Board of Directors the official club magazine, "Sportland," will be discontinued and the Club Bulletin will be issued as a four-page folder, usual in the leading clubs of the country. Guests who, through the guest card plan, have had opportunity to see the club in action are now invited to become regular members at the close of the guest card year. An associate membership has been provided by the directors which entitles the holder to every privilege of the Club without responsibility in its property rights.

PALISADES CLUB AT BALBOA, California: Consummation of the arrangement by which California Institute of Technology takes over the building erected by the club for a boat house leaves the Club free to devote its funds to a bathing beach outside the breakwater and to find landing for its boats in the still waters of Newport Bay. The department of Biology of C.I.T. will here make its Marine Station; and this comfortable club, especially adapted to the summer life of the Associates and the Faculty of Tech, the Observatory and the Huntington Library will enlarge its membership to accommodate them.

OAKLAND KENNEL CLUB holds the sixteenth fixture, April 12-13, at the Municipal Auditorium, Oakland, California.

ARMY AIR CORPS hold manoeuvres in Los Angeles, California, April 26-27, following the meet in Sacramento.

INTERNATIONAL MOTORCYCLE FIELD DAY is held at the American Legion Speedway, Los Angeles, California, April 13, sponsored by the Glendale Legion Post. The program consists of eight races, one being the three mile Targio Florio, a race over the hillsides overlooking the Legion track.

WAR PLANE EQUIPMENT is tested by the army at Sacramento, California, April 1 to 26. Radio and photography undergo tests as well as military aircraft improvements. The program includes a Pacific Coast defense program, using more than 135 planes and practically every type of aerial armament.

RAYMOND INVITATIONAL TENNIS CHAMPIONSHIPS were held at the Raymond Hotel, Pasadena, California, the last days of March. May Sutton Bundy, former tennis champion of the world, appeared in a mixed doubles exhibition the opening day.

ARCHITECTS BUILDING MATERIAL EXHIBIT announces the Honor Awards are shown from April 5 to 15, at the Architects Building, Fifth and Figueroa Street, Los Angeles, California.

to save him from the vengeance of the King until the people take a hand and reward him with life and love. Scenes of surpassing beauty are provided, glamorous with the use of color, and the leading parts are unusually well sustained, noticeably that of the King by O. P. Heggie. Dennis King brings a pleasing voice to the screen and handles what must appear an artificial part exceedingly well. Jeanette MacDonald is lovely enough as the niece to inspire a leader of many armies, and Lillian Roth in her impersonation of Huguette is especially fine. Even granted all these advantages it is in the motivation of the music throughout that the film surpasses.

In "Sarah and Son" Ruth Chatterton gives additional proof of her ability as an actress and her power to charm. Her every movement is delicately telling, she etches her advance, her progress upward in the story, socially and spiritually, so carefully. Again, in this phonoplay, the restrained dialogue adds to the effectiveness and, coupled with the sympathetic and intelligent work of Miss Chatterton, the story becomes touching and believable. The background is maternal love, first fostered by affection for a younger sister, then reaching its height through her own child. The baby is stolen by a drink-crazed husband who disappears through service in the Navy after giving the child to a family of wealth, and it is in the quest of the child through the years that the action takes place. The search is rewarded and through the sympathetic handling by a well selected cast the rather melodramatic last sequences become credible and interesting as well.

Dealing with war conditions, particularly the deadly ruin often inflicted by too much militaristic red tape, is "The Case of Sergeant Grischa," a phonoplay made from the book of the same title. This, under the capable direction of Herbert Brenon and intelligently interpreted by a capable cast, is one of the most advanced films of recent release. The picture is more than entertaining, it is a study and impresses with the reactions of the people involved to the impending tragedy, which they are utterly unable to avert. It is rather an unusual selection for the screen, in as much as the tragedy of the situations make up the action and there is not the solace of a happy ending. The story deals with the attempted escape of a Russian from a German prison camp and the assumption of the name and manner of another man in making the effort. When he is caught he finds the man he is supposed to be has been condemned to death as a spy, therefore the verdict applies to him. He declares his own personality, witnesses appear in his behalf, his citizenship is established and he is released only to be rearrested on orders from the military head. The reasoning is that a man has been ordered executed, therefore one bearing that name, whether born to it or not, must satisfy the death penalty. The strength lies in the utter futility of the situation, which is not even backed by the old cry of "military discipline" but shows so clearly how a young soldier instead of making the supreme sacrifice of his life for his country may often be merely the object of the ambition or strict adherence to rule on the part of an obstinate Chief of Staff. It is a contribution to the effort to show war in all its mistakes and horrors and robbed of its panoplies.

"The Sky Hawk" makes a third in the series of anti-war pictures, if they may be so designated though there is no reason to suppose they were selected or filmed to show the horrors rather than the glamour of war. This last does veer to the romantic and provides a chance for the supposed coward to become a hero through the fortunes of war. But, on the other hand, the attack of the German Zeppelin on war ravaged London, its death dealing flight, the terrified civilians, is so remarkably portrayed by the camera that the picture should form a strong argument in favor of peace. The excellent photography carries beyond the mere plot of the story, the imagination, thus aided, can project into so many lives and incidents other than the boy's attempt to recreate for himself the role taken from him by a combination of unfortuitous circumstances.

ELLEN LEECH.

COMMUNITY PLAYHOUSE, Pasadena, California, announces programs:

April 3 to 12, "They Had to See Paris" by Mr. and Mrs. Homer Croy, the comedy from which Mr. Croy adapted the picture featuring Will Rogers.

April 15, 16, 17, 18 and 19, at special matinees throughout Holy Week, "Everyman," the old morality play, at 2:30.

April 24 to May 3, Lucille La Verne in "To What Red Hell," under direction of Gilmor Brown.

DRAMA BRANCH of the Community Arts Association, Santa Barbara, California, announces the presentation of "Wings Over Europe" as the next Community Arts play, under the direction of Irving Pichel, at the Lobero Theater.

JUNIOR LEAGUE, Santa Barbara, California, presents the fantasy "Cinderella," April 12, at the Lobero Theater. Paul Whitney is directing the play, Mme. Kedrina has charge of the dances and Frank Greenough is arranging the music for the production.

MARTHA GRAHAM, dance artist of Santa Barbara, California, appears at the Metropolitan Opera House in Philadelphia, April 11, with Leopold Stokowsky as director, and at the Metropolitan in New York, April 12-14. Miss Graham is in charge of the dance instruction for the New York Junior League.

PANDORA COMMUNITY PLAYERS of the Crescent Bay is made up of members from the communities of Palos Verdes, Redondo Beach, Hermosa Beach, Hollywood Riviera, and Manhattan Beach, California, with the intention of bringing a better class of drama to the district. Mrs. Ellis T. Yarnell, president of the Redondo Women's Club, is president of the new organization.

FOOTHILL PLAYERS, Altadena, California, have formed an operetta group with the intention of giving public performances as well as a studio program. Applications for membership will be received at the studio of the Foothill Players, 1294 North Lake Avenue, Altadena.

EASTER SUNRISE FESTIVAL of 1930 is held in Hollywood Bowl, Los Angeles, California, April 20. Dana Bennett is general chairman of the Hollywood civic committee in charge.

WISTARIA FETE is held under the famous wistaria vine at Scenic Point, Sierra Madre, again this year, opening April 3. The members of the Sierra Madre Women's Club act as hostesses at the H. T. Fennel home during the days of the Fete, serving lunches and teas daily.

SHAKESPEARE FOUNDATION OF CALIFORNIA sponsors the Elizabethan Frolic, April 23, a dinner dance at the Ambassador Hotel, Los Angeles, California, commemorating the 366th anniversary of the birth of William Shakespeare.

AN EASTER PAGEANT, entitled "The First Easter in California" and written by John Steven McGroarty, is presented on the lawn of the Hotel Huntington, Pasadena, California, Easter Sunday, April 20. Players from the Mission Play, San Gabriel, take the leading parts.

STANFORD WOMEN'S CLUB holds the annual bridge tea for the benefit of its scholarship fund on April 25 at the Western Women's Club, San Francisco, California.

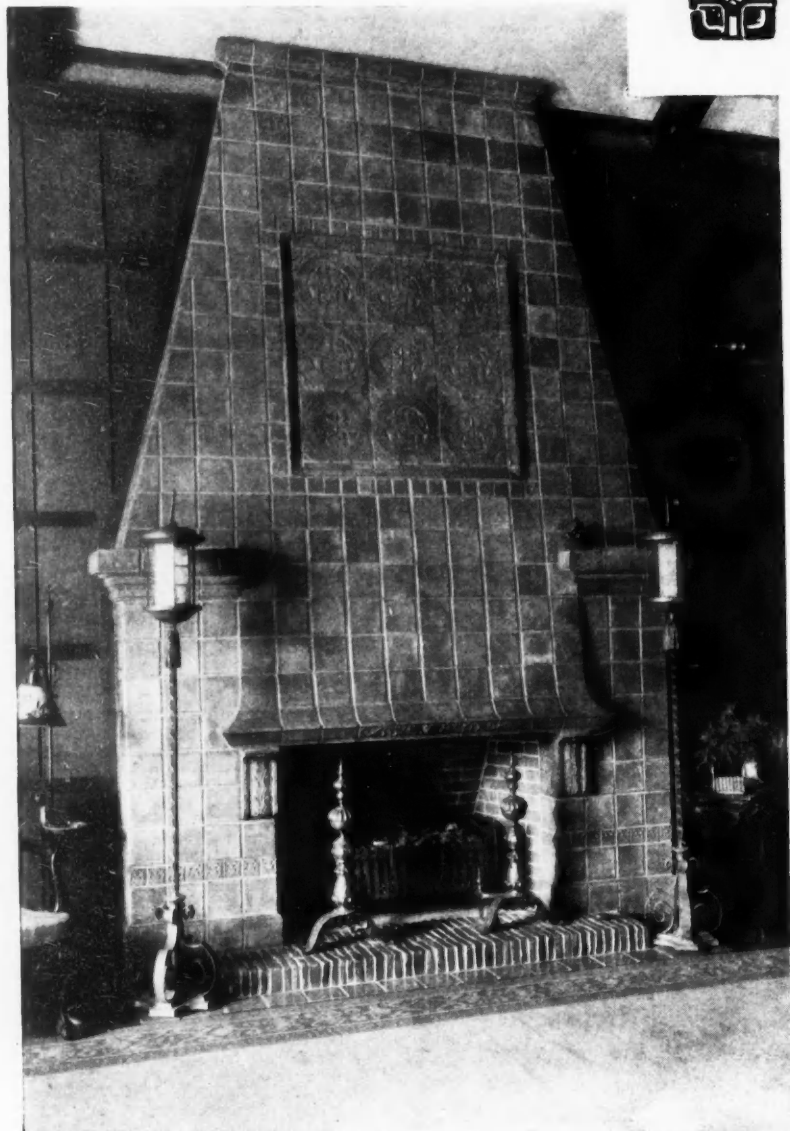
CALIFORNIA FEDERATION OF WOMEN'S CLUBS, San Francisco district, holds the usual spring convention at Del Monte, California, April 15-18. The convention of the Northern District is held at Chico, California, April 23-25. The State Convention will be held at Oakland, California, May 14-17, and the General Federation biennial at Denver, Colorado, June 5-14.

ALTADENA BEAUTIFICATION LEAGUE, Altadena, California, in the yard and garden contest has made the period from April 24 to June 1.

CALIFORNIA FEDERATION OF WOMEN'S CLUBS, Los Angeles District, convenes for the twenty-ninth conference, April 9 to 11, at the Tuesday Afternoon Club, Glendale, California. Mrs. Howard U. Sherwood, presiding. "Looking Forward" is the convention theme.

DATE GROWERS INSTITUTE, the seventh annual, is held April 4-5, under the auspices of the Coachella Valley Farm Center at Coachella, California. These institutes are addressed by horticulturists from various centers and draw visitors from all sections of the country.

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SIZE is not the only thing to consider in the designing of a mantel. Large or small the mantel is the focal point in the decorative scheme of any room. It is invariably the center of interest. It may be large without being obtrusive, or small without being niggardly. It is a matter of scale, form and color. Moreover, the mantel is a permanent, built-in feature and will outlive furniture, rugs and draperies. Therefore, it should be of such character that it is adaptable to any reasonable decorative treatment. If it is really beautiful the next generation will share our pleasure in living with it. BATCHELDER TILES of the mottled finish type are peculiarly beautiful for interior work. They have a mellow, pleasing color effect that may be depended upon to harmonize with fine woods, furniture and rugs.



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THE RUT OF REALISM

By CORLISS MCGEE

Art Director for the Civic Repertory Theatre, Hollywood

DESPITE all that has been done, written and said to improve the modern theatre and make of it a place where people of taste can witness a performance that does not insult their intelligence, the American stage in general and that of California in particular has remained in a rut of realism. This is not wholly the fault of the designers, although the majority of those of my acquaintance feel that the highest expression of their art lies in the accurate, almost photographic representation of a given place. Those of us who realize that realism and representation are exploded bubbles are handicapped by men whose ideas of stagecraft date from the latter part of the 19th century.

The only type of production that has not stagnated is the musical revue. No credit is due the producers; they were not concerned with the furtherance of the art of the theatre, but simply found that the modern movement could give them more colorful and flashy productions. It may be largely due to that fact that the dramatic producers look askance at anyone who suggests that they mount their productions in the modern manner. They do not realize that once you get away from realism the stage setting is no longer stereotyped. It is pliable—it adapts itself to the play in hand.

The first maxim for one who wishes to shake the dust of the Victorian stage from his heels is this: do not try to fool the audience. Instead of striving for realism, strive for something that will assist the actor in conveying the spirit of the play to the audience.

The naturalistic stage setting is bad in several ways. It never quite fulfills its object; that is, no stage setting yet produced has been able to convince a theatre full of people that they are not sitting in a theatre with several hundred other people, but instead, are all by themselves in a wood or in a medieval castle in Scotland. Consequently, it fails in its one purpose and is of no further use to the play. It distracts the eye with its myriad details. It hampers the action by confining the actor to natural limits instead of permitting him to be truly theatric and exercise the full scope of his art, and last but not least, it is not in harmony with the mood of the play. It produces no atmosphere other than a doubtful one of place. In short, it is not an achievement in itself and does not aid in the achievement of the purpose of the play.

The art of the theatre is neither acting nor the play, not scene nor dance, but consists of all the elements of which these things are composed; action, which is the very spirit of acting; line and color, which are the very heart of the scene; rhythm, which is the very essence of the dance. The truly artistic production must consist of all of these parts welded into one unit in which one is no more important than the other. Therefore, one must clear out the scene just as far as the playwright's directions will permit and then proceed to create a setting that is typically and recognizably theatrical. Based on the idea that there is a theatrical "form"—some quality above and enveloping the materials of the art, move-

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ASSISTANCE LEAGUE

ANNUAL MEETINGS of any public organizations are, perhaps, most important sources of information both to the members unable to be present and also to the civic-minded stranger determined to take her place in the social service of the community chosen for residence. February 18, therefore, saw a meeting at Community House, 5604 De Longpre Avenue, Hollywood, California, which deserves a full report.

FROM THE MINUTES of this meeting the names of the following members present on February 18 shows the character of interest and the caliber of citizen membership: Miss Eleanor Johnson, Mrs. John Byers, Mrs. Frank Bennett, Miss Dorothy Flude, Mrs. Sidney I. Wailes, Mrs. Harry F. Thompson, Mrs. Daniel J. Sully, Mrs. Sidney Berg, Mrs. T. H. Dudley, Mrs. Oscar M. Souden, Mrs. Charles Heuser, Mrs. Arthur Bumiller, Mrs. C. W. Hunt, Mrs. Charles Stark, Mrs. Percy Booth, Mrs. Charles Jeffras, Mrs. J. Warren Tatum, Mrs. F. A. Johnson, Mrs. Walter P. Story, Mrs. William C. Irwin, Mrs. Ingle Barr, Mrs. Abraham Lehr, Mrs. E. P. Johnson, Mrs. H. A. Brown, Mrs. Isaac Hampshur Jones, Mrs. Alfred Ohl, Mrs. Loren Babcock, Mrs. Earl Knepper, Mrs. Jay Lawyer, Mrs. Alphonzo Bell, Mrs. F. M. Aiken, Mrs. John Treanor, Mrs. Michael Creamer, Mrs. John Macfarland, Mrs. Howard Wells, Mrs. Rachel Peck.

MRS. HANCOCK BANNING, President of the Assistance League, called the meeting to order, and thanked the members of the League for their continued interest. She reviewed briefly the work and growth of the League during its ten years carrying on the work of women as begun in the Red Cross Shops at the end of the world war. Mrs. Thompson, new manager of the League at Community House, was introduced by Mrs. Banning.

THE SECRETARY, Ruth Dennis Creamer, reported that there were ten meetings of the full Board of Directors held during the past year (1929) and thirty-seven Executive Board meetings with two special meetings. She read the minutes of the Annual Meeting of the members of the Assistance League, Jan. 22, 1929, thereby giving to those present a glimpse of work accomplished last year. These notes are taken from her file of excellent reports.

MRS. JOHN MACFARLAND, Chairman of the Good Samaritan Committee, read a report of the work done by that committee, and Mrs. Turk, Social Service Expert, followed with the annual statistical report. Mrs. Macfarland's intensive study of conditions of poverty and suffering in this part of the world and her broad knowledge of psychology and the science of the human energy and its direction place the work of her committee on a higher plane than that of old-fashioned charity giving, and make for the permanent rehabilitation of many homes.

MRS. SULLY, VICE-CHAIRMAN of the Day Nursery Committee, outlined the needs of the children, progress made in caring for them physically, mentally, and morally, and asked Miss Knipps, Supt. of the Day Nursery, to add interesting facts regarding her work in this department. These reports are attached. It was moved by Mrs. Bennett, seconded by Miss Johnson, that the reports be accepted and filed.

DR. FISH, DIRECTOR OF MEDICINE in the Day Nursery, stressed the fact that his work was preventive rather than curative. During the past year, Dr. Fish has recommended that a light supper be served to the children and that sick children be isolated. Both recommendations have been carried out. He recommended a further program for isolation, and for sun baths for the children. Mrs. Banning thanked Dr. Fish on behalf of the Assistance League for his splendid work for the children.

MRS. HERVEY, CHAIRMAN of the kindergarten supplies, was absent and Mrs. Hunt made an informal report regarding the outlined work of this important department of the Day Nursery. It was moved by Mrs. Macfarland, seconded by Mrs. Wailes, that Mrs. Hunt's report be accepted.

MRS. DUDLEY, Chairman of the Film Location Bureau, brought to the attention of the Assistance League the fact that this Department is the big money maker of the League, feeding our charitable departments constantly, and made a plea for help in obtaining locations of all kinds. The Sound Pictures now require greater care and supervision, and Mrs. Dudley introduced Mrs. Turner by telling how splendidly Mrs. Turner is taking care of this change in the work, both for the owner, and the picture producer.

ment, voice and scene—which can be revealed in the manipulation of the production, something as intangible and vital as the "significant form" in painting or essentially sculptural or architectural form.

When this essentially theatric emotion growing out of the masterly use of all the resources of the stage, grips the spectator, he is not merely looking at a clever or amusing or affecting imitation of some real characters and real incidents, but is instead on a plane with the gods where life is intensified, epitomized, clarified. He is not led to believe that he is partaking of life as lived, but is conscious that he is above life, in the theatre, in a region of theatric imagination. The stage is not disguised, lost in a picture. It is frankly a platform for acting and the spectator accepts the convention, dismisses the banalities of life and prepares his mind and emotions for the nobility of the theatre.

One must let one's scenes grow out of, not merely the play, but from the broad sweeps of thought which the play conjures up and to express by means of line and mass, proportion and color, the true feeling of the play and not its physical background alone.

At the meeting of the State Board of Architectural Examiners, Northern District, on October 29th, 1929, the following were granted Provisional Certificates:

Mr. Harold F. Genss, 2249 Ward Street, Berkeley, California;
Mr. Earl R. MacDonald, 194 John Street, Oakland, California.

NEW LIGHTING BULLETINS

Several very useful booklets have just been received from the Edison Lamp Works of the General Electric Company. Among these are "Luminous Harmony in the Home," a booklet of great interest to the home owner. Lighting Data Bulletin LD 153A, entitled "Electric Light on the Farm and in the Rural District"; Lighting Data Bulletin LD 158, entitled "Looking Ahead in Aviation Lighting." All these may be obtained upon request to the General Sales Office, Harrison, New Jersey.



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THE PASADENA ARCHITECTURAL CLUB

MRS. TURNER, MANAGER of the Film Location Bureau, gave an interesting resume of her work, again stressing the importance of cooperation of the Board in finding new locations. Both reports are attached and are a part of these minutes.

It was moved by Mrs. Story, seconded by Mrs. Lehr, that these reports be accepted and placed on file.

MRS. ARTHUR BUMILLER, CHAIRMAN of the Exchange, gave the figures representing profits and inventories. The Chairman of this department sees a vista far beyond her early hopes for this work, as it has been so splendidly received and supported. She told of the splendid life-giving work of the Workroom, in which money paid for services is only a small part of the good accomplished, as well directed sewing is bringing a permanent income to these women for their futures. Mrs. Palmer, manager of this Department, was introduced to the members of the League. A report is attached hereto. It was moved by Mrs. Sully, seconded by Mrs. Souden, that the report be accepted and placed on file. Carried.

MRS. LACY, CHAIRMAN OF THE THRIFT SHOP, was absent and the report of this department was read by the Manager of the Assistance League, Mrs. Thompson. As the income from the Thrift Shop is almost a clear profit, the importance of bundles for this department is obvious and members are asked to remember that every kind of article is needed. The report is attached to these minutes. It was moved by Mrs. Wells, seconded by Mrs. Bumiller, that the report be accepted and placed on file. Carried.

MISS FLUDE, CHAIRMAN OF THE WILMINGTON UNIT of the Assistance League, related her work in caring for the poor people of San Pedro. The type of person helped by the Assistance League is a very poor one in San Pedro. There is a great deal of unemployment, and the same families apply year after year for help. Last year was a very severe year with an even larger influx from the East than usual. There is no family welfare association in San Pedro and one is greatly needed. Miss Flude gives part time to the American Red Cross, and part to the Assistance League, but feels that her services are quite inadequate to meet the many urgent demands of San Pedro's poor and unemployed.

WORKING UNITS.

1—In the absence of Mrs. Sheppard, the Manager of the Assistance League, Mrs. Thompson, stated that the Queen of Hearts Unit (or Card Unit), has on hand \$723.93 which has not yet been allocated to any specific work.

2—Mrs. Wells, Chairman of the Ball Committee, reported that her Committee had made \$1,030 net from the Ambassador ball, which, coming directly after the stock market debacle, was gratifying to them.

3—Mrs. Story, Chairman of the Nine o'Clock Players, reported that at the Bridge Tea given to inaugurate this work, \$425 had been made and had been reserved as a revolving fund for the Players. It was moved by Mrs. Bennett, seconded by Mrs. Bumiller, that the reports from the units be accepted and filed. Carried.

MRS. TATUM, CHAIRMAN OF THE HOUSE COMMITTEE, reviewed the additions and changes made in the properties of the Assistance League during the year 1929. She reported the property both inside the buildings and in the grounds in good condition, with some work yet to be done in the playground of the Day Nursery, and a few minor changes to be made as the growth of the work of the Assistance League demands such changes for the efficiency of its various departments. The report in detail is attached to these minutes. It was moved by Mrs. Story, seconded by Mrs. Wells, that the report be accepted and placed on file. Carried.

AN AUTOMOBILE IS NEEDED for emergency service and a donation of a five-passenger car in good condition is asked. In the absence of Mrs. Davey, Chairman of Motor Corps, Mrs. Tatum gave a message from this Chairman regarding her plans for the future. The work of the Motor Corps is directed to the Day Nursery, helping to care for the children in times of emergency, and planning for outings during the summer months.

OFFICERS FOR THE YEAR 1930: Mrs. Hancock Banning, President; Mrs. Ada Laughlin, First Vice-President; Mrs. I. H. Jones, Second Vice-President; Mrs. Arthur Bumiller, Third Vice-President; Mrs. E. P. Johnson, Fourth Vice-President; Mrs. Frank Bennett, Corresponding Secretary; Mrs. Michael Creamer, Secretary; Mrs. John Treanor, Treasurer.



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HOTEL and TRAVEL



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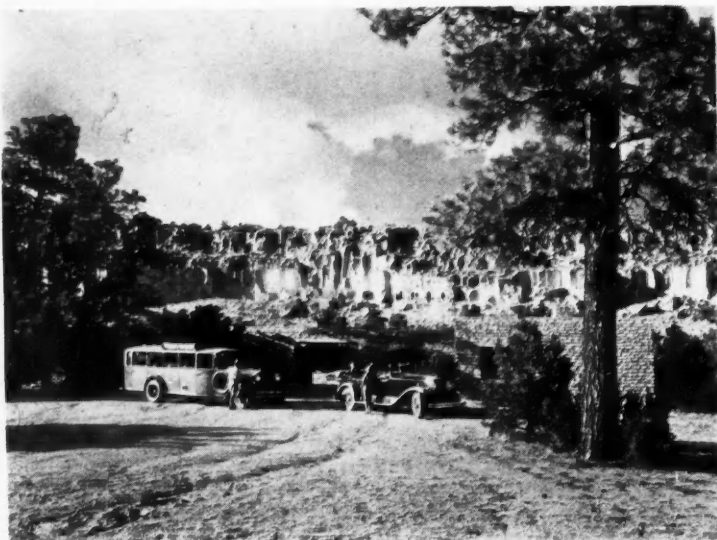
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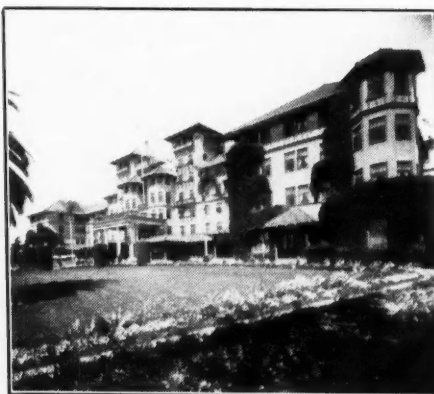
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of the Santa Fe and the Fred Harvey organizations, and most of the towns commence and end at La Fonda, the new hotel at Santa Fe, New Mexico. They are under not only highly disciplined management, but there has been created a Courier Guide staff composed of young women, college graduates, to the number of thirty-odd, to pilot the parties making the Tours. This group of talented and enthusiastic Couriers, the only one of its type in the world, is under the control of a Chief Courier, and it is particularly noteworthy that these young people take charge of parties making trips into a wild and unfrequented region where courage, ingenuity and coolness are a necessity in dealing with the Indian tribes and scattered inhabitants far from the beaten trail. The accomplishments of the staff have been so marked that a wide interest has been accumulating in the unusual works of the Guides, and one of the best known of the Couriers, who has piloted many people from southern California through the strange areas of New Mexico and Arizona and up into the Rainbow Bridge country, has been detached from her regular duties with established headquarters in the Santa Fe Ticket Office, Los Angeles. Her name is Miss Henrietta Gloff. She knows the highways and byways of her Frontier as you know the streets of your city. She will impart her knowledge of its beauty and grandeur to clubs and special audiences by stereopticon and film, and make plain the charm and attractiveness of the great spaces over which she has roamed with hundreds of travelers as their guide and leader. And she will unobtrusively and gladly describe the methods and costs of making the Detours and Cruises a part of the trans-continental journey.

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LAKE TAHOE, CALIFORNIA, is one of the loveliest mountain resorts in the world, but it was not until the country became winter-sport-minded that she received the full homage due. In California life moves on just about the same in winter as in summer, pleasant at all times but with no division of sports into seasons. But with the increasing interest in winter sports, attention was attracted to the mountains, snow and ice took on a new meaning, and soon Tahoe could offer a program to rival the best. Here the youngest may graduate from a sled to a toboggan, snowshoes are followed by skis, and ski-joring is the ambition of all. A ski-jumping contest is one of the most thrilling sights in the world, perhaps even more exciting to an onlooker than to the contestant. At Tahoe may be enjoyed all the thrills of Switzerland, Norway or Sweden, within a few hours of travel and the minimum of expense.

YOSEMITE NATIONAL PARK, one of the most popular of the national playgrounds, offers a program of winter sports, including sleighing, sledding, tobogganing and skiing, made available throughout the year by means of the All-the-Year Highway for motors, as well as by rail and connecting stage service. But it is in summer that Yosemite becomes the Mecca for all. Auto caravans bear whole families of loyal lovers, bent on reaching heights never before attained, as, after all, hiking is the prevailing sport of the daylight hours. These visitors may choose practically any style of living accommodations, either the most advanced and perfect hotel service, individual bungalows, cabins or tents in connection with the Lodge, or in the House-keeping Camp Section. Guides are provided and good trail horses may be secured for trips to the more distant points.

HONOLULU offers so much of charm in itself that it scarcely needs the addition of a Fiesta to draw visitors. However, in appreciation of a word so widely used and so useful in application, the Hawaiians plan a four day celebration, honoring "Aloha" and known as the "Aloha Festival," April 9 to 12. The period will be devoted to Hawaiian music and flowers. A night carnival with illuminated barges of singing boys and flower decorated canoes, is one event, followed by a song contest, while a historical pageant on Waikiki Beach and a ball are on the final program.

The Hotel
and Travel
Department

of
California
Arts and
Architecture

is being enlarged, and will be an important feature of each issue. By articles and illustrations the advantages of the less visited spots will be shown.

The Hotel and Travel Editor will be glad to assist in suggesting routes and different modes of travel.

HOTEL and TRAVEL



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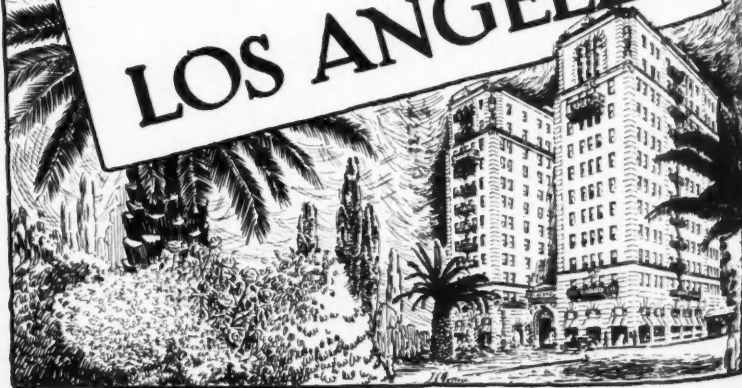
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LOS ANGELES



IN AND ABOUT THE GARDEN

THE SPRING GARDEN CLASS, Santa Barbara, California, holds two meetings in the month, April 4, "Color in the Garden," talk by L. de Forest, Jr.; Flower Arrangement Demonstration by Mary Wesselhoeft; April 11, "The Garden Review," by L. de Forest, Jr., illustrated with lantern slides.

MONTECITO AND SANTA BARBARA, CALIFORNIA, GARDEN TOURS are held twice daily on Tuesdays and Fridays to April 11, and thereafter on Fridays throughout the season.

CACTUS AND SUCCULENT SHOW, the second annual, is held at the Shakespeare Clubhouse, Pasadena, California, April 1. Prizes are offered and the judges are Miss Kate O. Sessions of San Diego, California, William Hertrich, E. C. Rost, of the Smithsonian Institute, Washington, and Mrs. Harry E. Blakes of Tucson, Arizona.

HORTICULTURAL ASSOCIATION of Pasadena, California, sponsors two annual flower shows, one in April and one in October. The spring show dates are April 16 to 19. The juvenile or children's section is a new department this year and is open to all children from eight to twelve years.

CALIFORNIA ROSE SOCIETY plans would stimulate an interest in Rose Shows. Every community in the state is urged to have its own rose show and to show its own best roses at neighboring shows. "In England," says the editor of the Rosarian, "where the art of gardening has been, for generations, carried to the highest point, rose shows are everywhere an important part of the social life of the country. 'The Rosarian' for March gives 'A Specimen Premium List for a Rose Show.'"

SPRING GARDEN TALKS given at the little theater of the School of the Arts, Santa Barbara proved profitable to amateur gardeners attending. Local landscapists and gardeners were invited to lecture and an exchange of ideas made the interest intensive. Deciduous fruit trees in full bloom, so beautiful in Mrs. King's colored slides of her Michigan garden, were discussed by Mr. Lockwood de Forest in their Californian and erratic manner of blooming a few blossoms at a time in Santa Barbara, although they seem to do better in Pasadena.

THE BLOSSOM FESTIVAL at Saratoga this Easter when San Francisco turns out to see the whole of Santa Clara County full of blooming trees will prove a revelation to Easterners who think California's climate ends at San Luis Obispo County line.

THE DIGGERS of Pasadena presented Mrs. King in her delightful talk illustrated with colored slides of her beautiful Michigan garden. Mrs. Sellers, on behalf of this busy garden club of Pasadena, introduced Mrs. King in a charming little speech just as short as an introduction ought to be; and the interested audience followed the pictures through the planning and blooming of the garden of this genius in flower effects and garden pictures. "When we are planning our garden or building a house we think we know what we want, but we don't," said this experienced lady. "My advice is get an architect whom you can trust and then do what he advises." She illustrated by what was really an apology for windows in the gables of her English house, and said it was not the architect's wish but a "desire for a billiard room in the attic."

NATIVE SHRUBS now attracting attention as one drives leisurely through the country roads are being more and more appreciated by the nursery men who have improved the blue ceanothus or buckthorn of our hills. Blue as the waters of Tahoe Lake is the one Miss Kate O. Sessions "found" and has made come true for several years. The white coast lilac is especially full of bloom this year of bountiful rains; on the hill below Flintridge Biltmore it reigns supreme. Rhus integrifolia is a handsome native shrub which some people insist on calling toyon. The manner of growth of these two shrubs is entirely different. The upstanding tips of the rhus bear the white or pinkish blossoms in a very orderly manner, but the great clusters of Christmas berries on toyon hang down and may still be found this month on the trees now protected by law from vandals. The Edward Rust Nurseries list these shrubs in their new catalogue.

GARDEN CALENDAR

APRIL



*Flowers and plants
lend color and en-
chantment to this
patio of a studio
building which was
designed by and is
the office of Webber
and Spaulding,
Architects.*

*Whence comes the beauteous progeny of Spring!
—They hear a still small voice, "Awake!"
And while the lark is on the wing,
From dust and darkness break;
Flowers of all hues
Laugh in the gale,
Sparkle with dew,
And dance o'er hill and dale.*

MONTGOMFRY.

SPRING is indeed here, and nature has endowed our beautiful California with such marvels of wild flowers, shrubs, and plants, that we would be but poor ministers of the Goddess Flora, if we did not do our share in conserving and in adding to her bounteous caparison.

Paradise Row is the poetical name for that portion of El Camino Real extending from Long Beach to San Diego. This name will be used for that stretch of the Royal Way during the month of February each year. At that time, with the remarkable Flower Show at Encinitas as its focus, there will be a pilgrimage of plant lovers, destined to become a classic event. The Pacific Slope Horticultural Conference with the big men of horticulture from all over the United States will meet at Encinitas. The towns along the road will don their gayest attire and thousands of early Spring-flowering plants will be used in adornment of the highway.

It is my suggestion that Californians of the entire coast plant more Gazanias, both lemon and orange-colored; millions of purple Mesembryanthemums should be planted, as well as *M. aurantiacum* with its beautiful, large, early golden flowers, interspersed with *M. calendulaceum*, and the later flowering *M. versicolor* and the tiny pink flowered *M. multiflorum*. I would like to say, plant Mr. Orpet's new crimson one, but it is not out yet. I have not even seen a plant of it myself as yet, but from all I hear of it, it is a world-beater, though it is hard to conceive of it being better than *M. calendulaceum*. Other desirable plants for blooming at such an early date are the chastely beautiful *Arctotis ecklenis*. This beautiful perennial easily raised from seed which may be put in now, has a profusion of large blue and white daisy-like flowers over three inches across. *Anthalyzas*, also February bloomers, may be grown from seed sown this month. The graceful red-flowered *Watsonia angusta* is very useful in the same connection. *Tritomas* (red hot poker) give color to the garden all winter from yellow to red.

The most beautiful of all winter flowering perennials which are propagated this month by division, and which assure us of yellows, orange, and reds despite even inclement weather, are



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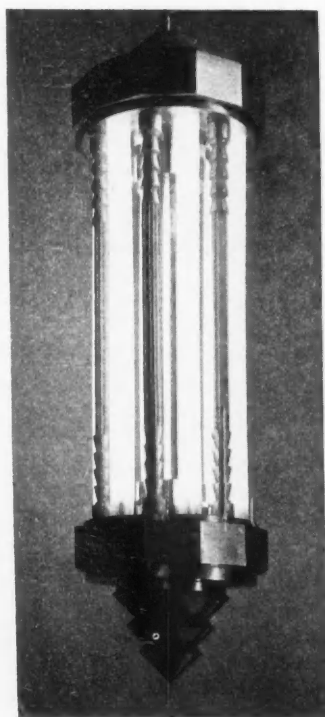
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various Aloes, which should be increased in April by removing and replanting suckers. Among the best of the Aloes (for flowering purposes) are: *A. hanburyana*, *A. abyssinica*, *A. echinata*, *A. eru* and *A. vera*. The Aloes have the advantage of beauty of form and foliage, even when not in flower.

Speaking of Aloes, reminds me, that the Second Annual Show of the Cactus and Succulent Society of America will be held in Los Angeles in May, where many new marvels of strange xerophytic plant life will be exhibited for the first time anywhere. Those desiring further information may call Mr. G. A. Frick, 5922 Tipton Way, Los Angeles, phone Albany 8817.

Will someone please to tell me why more umbrella trees are not planted along our warmer interior valley roads, and why more Live Oaks are not planted all over California?

This month one may propagate Fuchsias by making cuttings three or four joints long, and simply putting them in the ground an inch or more on the shady side of the house, and keeping them damp. There are so many beautiful varieties of Fuchsia and they repay so well for the little care they need, that almost every shady spot should have one of these beautiful plants. They love humus and by the way I have just discovered a most wonderful peat humus called Radio Brand. It is so much better than the imported Holland peat that I feel like singing about it; this is another story that I will tell you about at another date.

I made a pilgrimage the other day to the high priestess of Flora, (I can't think of her Greek name) whom you all know as Miss Kate Sessions. It is a privilege to visit her gardens, but a royal privilege to visit her home;—there, hidden from the eyes of Sarmatians and Hyperboreans, are to be found the most precious of her gems. Fortunate are the eyes that have looked upon her new *Acacia pubescens*. Built on the general order of *A. baileyana* but of so much finer texture and smothered by a brilliance of much more beautiful flowers, the whole tree seems to shimmer with an ethereal loveliness amounting almost to unreality—no gentle reader, I did not—as there was only one—but—I am to have its first seedling. There was also a beautiful *Ruellia* with immense flowers that were most charming. I wonder why we do not have in our gardens more of the beautiful relatives of the *Ruellia*, such as *Thunbergia*, *Meyenia*, *Hexacentris*, *Gymnostachyum*, *Goldfussia*, *Strobilanthes*, *Acanthus*, *Aphelandra*, *Thysanacanthus*, *Graptophyllum*, *Cyrtanthera*, *Ericographis*, *Justicia*, *Eranthemum*, and *Libonia*, each being a genus having many beautiful species, many of them quite hardy in California, all belonging to the *Acanthus* family. Incidentally have you ever seen the hybrid forms of the common *Acanthus*, such as *A. candelabrum*, *A. hybridus*, and *A. longifolius*—used for interior decoration. They make excellent substitutes for the less resistant Ferns and Palms.

Mr. Woodford of Van Nuys, the water-garden expert has just put in my pool from his water fairyland, the enormous yellow-

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PARKS — ESTATES — GARDENS
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flowered water-lily Sunburst and the boudle pink-flowered Lotus of the Nile (*Nelumbium speciosum*).

During April you may sow outside all the half hardy seeds such as Cosmos, Gaillardia, Helichrysum, Morning Glory, Nigella, and Zinnias. In seed boxes covered with glass, you may sow Cockscombs, Petunias, Asters, Begonia, Salvias and Verbenas while Portulaccas and Eschscholtzias (California Poppy) may be broadcast.

April sees the beginning of the glory of the Watsonia season. The writer is waiting with anxiety to see what comes out of the 300,000 new hybrids planted by him last year; also what will be produced by his Gladsonias, (note new word) only two of which have yet flowered, but which are of immense promise. They are hybrids between Watsonia and Gladiolus.

It is pleasurable to note that the nurseries are being scoured for Seaforthia Palms, a Palm much more majestic than the Cocos and quite as hardy.

Interest in gardening is very much on the increase. Many persons who formerly were golf addicts, have discovered that there is less expense and more joy and purposive exercise in swinging a hoe—than a club. A weed in one is par. Then, at the end of the day, instead of having a mediocre score card to brag about at the nineteenth hole, they find they have done something to add beauty to old mother earth and still have something more permanent to show than any score. Lying is perhaps less frequent in gardening because the flowers speak for themselves, but the vocabulary learned in golf is useful when someone steps on your favorite plant.

Then there is the freemasonry; if you know the pass-words (a few Latin names) and some plant lore you can be set down anywhere in the world from Rimouski to Patagonia, from Cornwall to Vladivostock, and you will be sure to find affectionate and enthusiastic affinities. And the pilgrims: you know about the better mouse-trap and the beaten path to your door—this is actually true in gardening. Many of our best people seem to spend a nomadic existence traveling from garden to garden the length and breadth of the land. We know them all. I will never forget what happened to me a few days ago. I received a nice cozy letter from a gentleman in Europe to which I prepared a reply in a rather facetious strain. Fortunately I had not mailed it when I discovered that the name was a pseudonym, and the writer was one of Europe's most illustrious Kings and really eminent in horticulture.

* * * * *

IT is surprising to me that people who have lawns will submit to the continuous drudgery of watering by hand. It is almost always productive of uneven spots, washouts, and other inequalities besides consuming valuable time and wastage of water. A well arranged sprinkling system especially of the pop-up kind enables you to determine in advance how many minutes a day watering should be done. Watering should be done daily in the evening and should average three to five minutes according to the temperature. A master valve controlling as many outlets as possible, should be located in a convenient place, so as to avoid stooping or getting wet. I have been using half a dozen kinds of sprinkler heads for the purpose of testing their respective merits. Some of them look good at first, but rust or wear soon renders them inefficient; others have been satisfactory.

The finely comminuted spray from a good sprinkler head carries down a percentage of nitrogen from the air, thus replacing whatever nourishment they leach away.

Under no circumstances should water be sprayed on a lawn during sunshine nor long enough to cause run off.

I will give a report on the different types of sprinklers at a later date.

A. D. HOUGHTON, M.A., M.D., Ph.D., F.R.H.S., Etc., Etc.

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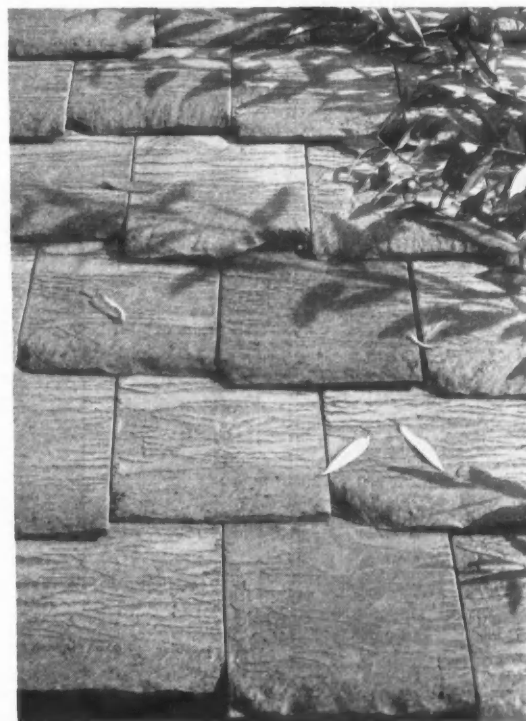
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Clay Shingles of the texture used for the
LITA GREY CHAPLIN RESIDENCE

Architect Roy Seldon Price chose Alhambra "Bark Texture" shingles of burned clay to cover this graceful Beverly Hills home, illustrated on pages 28 to 31 in this magazine

ARCHITECTURAL ORGANIZATIONS

THE SAN FRANCISCO ARCHITECTURAL CLUB met in the clubrooms Wednesday evening, March 5, for the regular monthly meeting. Architect Stanton Willard of Gladding, McBean & Company delivered a talk on decorative tile.

THE PASADENA ARCHITECTURAL CLUB was entertained February 27th by Mr. Cheesewright, of the Cheesewright Studios, at a dinner.

MEMBERS OF THE EXECUTIVE BOARD, NORTHERN SECTION, STATE ASSOCIATION OF CALIFORNIA ARCHITECTS, met with architects of the Sacramento District February 26th and with the architects of Stockton February 27th. A meeting of the Executive Board Northern and Southern Section is held in Los Angeles April 7th.

LOS ANGELES ARCHITECTURAL CLUB held the First Annual Dishonor Awards at its meeting March 25th. This proved an interesting farce, which should be given each year. Nearly fifty nominations of architectural monstrosities were received and these were carefully studied by the Jury of Awards. The next meeting of the club is scheduled for April 22.

SOUTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS held a dinner meeting at the Biltmore Hotel, Los Angeles, Tuesday evening, March 18th. Honor Award Certificates were presented at this meeting to owners, contractors and architects as a result of the recent Exhibit. Miss Florence Yoch, Landscape Architect, made a most interesting talk on relation of the landscape architect to the architect. Mr. Arthur Bent, past president of the Los Angeles Chamber of Commerce, congratulated the Chapter on its program, following which Mr. Palmer Sabin, Chairman of the Honor Awards Committee, rendered his report. The next meeting of the Chapter is scheduled for the evening of April 15th.

THE NORTHERN CALIFORNIA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS, met at the Clift Hotel, Tuesday evening, March 25th. A program featuring "Application of Science to Building" was presented and Messrs. A. M. Cruikshank, H. G. Ufer, Walter D. Jones and Frederick H. Meyer gave talks on the different phases of the subject. The following were selected as delegates to attend the convention of the Institute to be held in Washington, D. C., on May 21, 22, 23: Birge M. Clark, Ernest Coxhead, Warren Perry, Harris Allen, Albert J. Evers, William P. Garren, and John Galen Howard.

A few of the many comments from our readers:

I look forward to the monthly issues of this beautiful magazine as the leading architectural journal on the West Coast. The circulation among a discriminating class of the general public as well as architects and contractors makes it a good advertising medium.

I am glad of the opportunity to tell you that we consider California Arts and Architecture one of the most interesting magazines published on the Coast.

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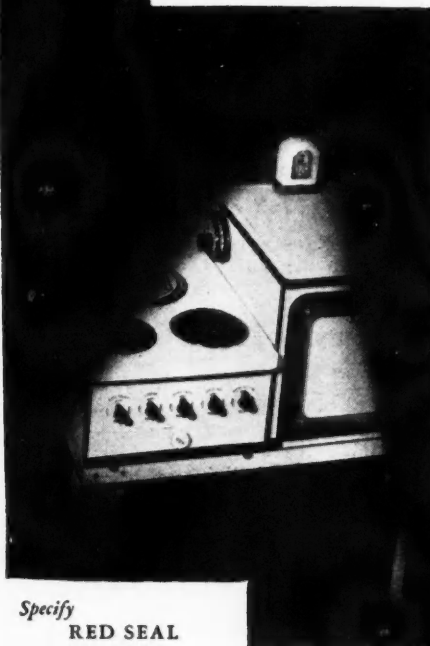


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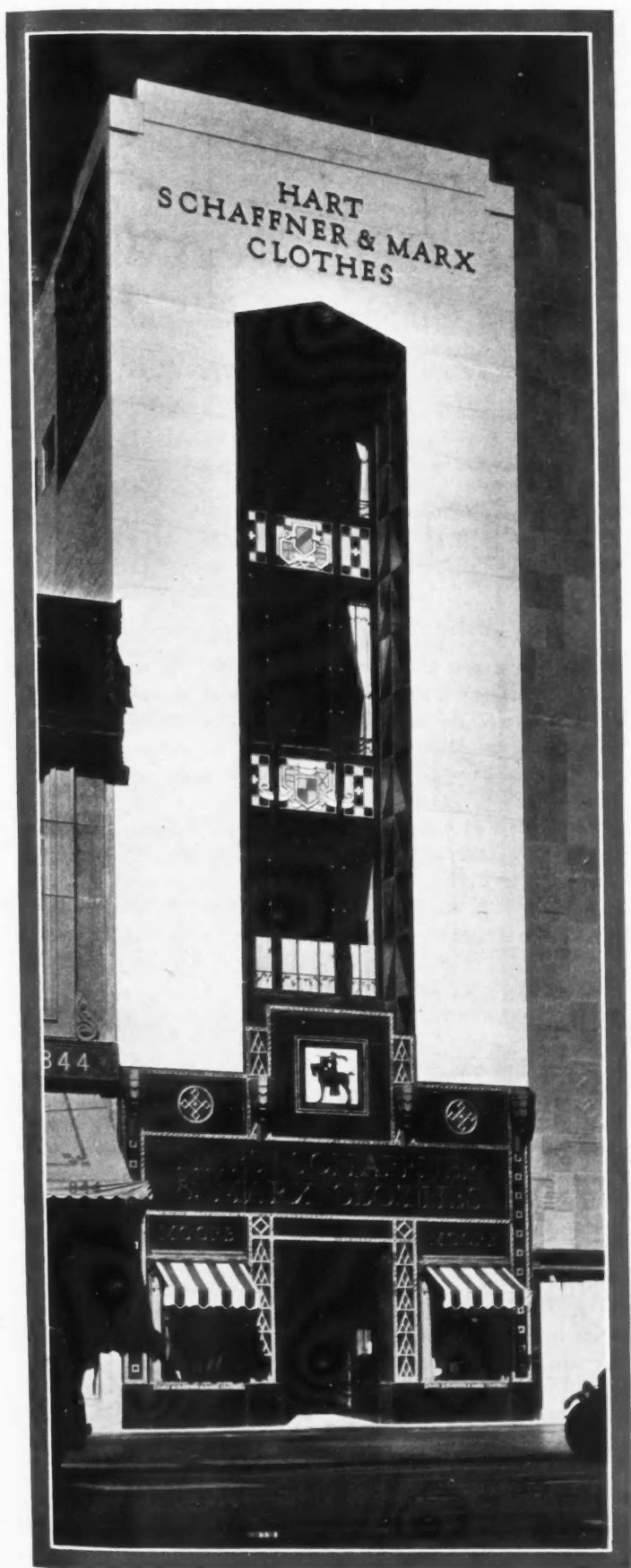


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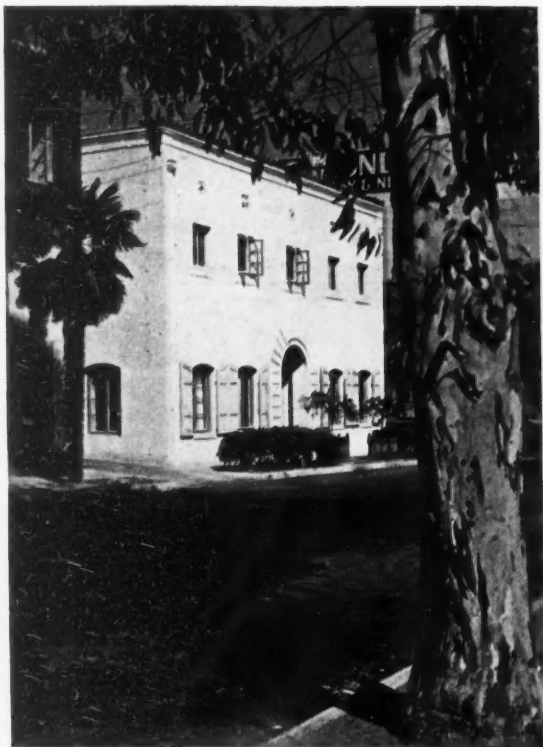


EXHIBIT OF HONOR AWARDS

*Southern California Chapter
American Institute of Architecture*

Studio Building at 627 South Carondelet Street, Los Angeles, designed by Architects Webber, Staunton and Spaulding which received an award. This studio building houses the offices of the architects, Webber and Spaulding and the magazine "California Arts & Architecture"

THE American Institute of Architects, desiring to encourage the appreciation of architecture, of the allied arts of design and of the industrial arts, and to extend its recognition of exceptional merit, has established a system of recognizing such merit and of making a series of Honor Awards to those by whose ability, skill and co-operation such works were created.

In order that the educational value of the awards shall be predominant and national in scope and character, and that the awards shall recognize every type of architecture and the arts allied therewith and the industrial arts, the American Institute of Architects has presented a program of Chapter Honor Awards, whereby each chapter of The American Institute of Architects may recognize exceptional merit in those arts within its territory, by whomsoever those arts were created and by whomsoever nominated for awards.

The Southern California Chapter was originator of the idea and previous to this year, four honor awards programs have been conducted. The first awards were made in 1919 and subsequent ones in 1922, 1924 and 1927.

The Jury in making its selection has been governed by the plan, function and design of each work submitted as well as its fitness for this particular locality. In allied arts the work must be integral with the architecture or work to which it is applied or of which it is a component part.

In compliance with the Institute Program over 200 nominations were made and more than 3,000 photographs were submitted to a jury comprised C. Herrick Hammond of Chicago, President of the American Institute of Architects; James Monroe Hewlett of New York, Vice-President of the Institute, and Clarence A. Tantau, A.I.A. of San Francisco.

The honor awards fall into twelve major groups including single dwellings, multiple dwellings, commercial buildings, quasi-public buildings, public schools, federal, state and municipal buildings, memorials, group design, city regional and community plans, landscape

architecture and arts allied with architecture. Under the rule of the program, one award is made in each classification, unless in the opinion of the jury, whose decision is final, additional awards should be made to better serve the educational value of Honor Awards. Accordingly, no awards need be made in any section unless the work is of sufficient merit.

Certificates of Honor are presented by the Chapter, as evidence of award, to the owner, architect or creator and the contractor or artificer.

Listed herewith are the Honor Awards for 1927-1929 by Group and Section in which each one falls, together with Report of the Jury.
February 24th, 1930.

To the Southern California Chapter
American Institute of Architects

Dear Sirs:

In submitting our report as the Jury for the Honor Awards of the Chapter, we desire to express our appreciation of the high standard of excellence that has been attained in the architectural productions of this district during the past three years, and our conviction of the impossibility of doing full justice to the many admirable examples that have been brought to our attention within a period of three days, to which our deliberations and comparisons have necessarily been limited.

In general, we are impressed by an extraordinary unanimity of purpose shown in the great mass of buildings submitted, to work within the limits of a character of expression and enrichment that has been well tried and found to be in harmony with the history, climate and habits of this locality. Although the time has been lacking to differentiate with exactness between the detailed merits of individual works, we hope and believe that the list of buildings that we have selected for awards may be of educational value in encouraging a civic consciousness of the fact that no work of architecture stands or falls by its own merit alone, but rather by its relation to what has preceded it and what is to follow it.

HONOR AWARDS GROUP 1—SINGLE DWELLINGS

<i>Architect</i>	<i>Owner</i>	<i>Contractor</i>
Sec. A—Donald D. McMurray	Mr. and Mrs. Herbert F. Young (Illustrated in September, 1929, issue of California Arts & Architecture)	C. C. Boening, Pasadena
Marston & Maybury	Mr. and Mrs. Harold Ogden	C. R. Greenough, Pasadena
Leland F. Fuller	Leland F. Fuller (Illustrated in August, 1929, issue of California Arts & Architecture)	Fred K. Anderson, Brentwood Heights
Sec. B—Kirtland Cutter	Mr. and Mrs. J. E. Buchanan (Illustrated in August, 1929, issue of California Arts & Architecture)	A. C. Leonard, Palos Verdes
Roland E. Coate	Mr. and Mrs. Wm. E. Hart	Frederick H. Ruppel, Pasadena

Architect	Owner	Contractor
Reginald D. Johnson	Mr. and Mrs. Curtis Cate <i>(To appear in May, 1930, issue of California Arts & Architecture)</i>	Snook & Kenyon, Carpenteria
Wallace Neff	Mr. and Mrs. Wallace Neff <i>(To appear in July, 1930, issue of California Arts & Architecture)</i>	Lars Swanson, Pasadena
Palmer Sabin	Mr. and Mrs. Roscoe Thomas <i>(Illustrated in April, 1930, issue of California Arts & Architecture)</i>	Frederick H. Ruppel, Pasadena
Donald D. McMurray	Mr. and Mrs. Herbert G. Clifford	C. C. Boening, Pasadena
Garvin Hodson	Mr. and Mrs. E. J. Cutting <i>(Illustrated in April, 1930, issue of California Arts & Architecture)</i>	E. J. Cutting, Los Angeles
Sec. C—Gordon B. Kaufmann	Mr. and Mrs. M. E. Getz	John Mayer, Beverly Hills
Roland E. Coate	Mrs. F. M. P. Taylor	J. S. Abel, Beverly Hills
Geo. Washington Smith	Mr. and Mrs. K. B. Johnson	Snook & Kenyon, Montecito
Sec. D—Palmer Sabin	Mr. and Mrs. Donald R. Dickey <i>(Illustrated in March, 1930, issue of California Arts & Architecture)</i>	Frederick H. Ruppel, Ojai

GROUP II—MULTIPLE DWELLINGS

Sec. D—Myron Hunt and H. C. Chambers	Flintridge Corporation <i>(Illustrated in August, 1929, issue of California Arts & Architecture)</i>	Sen. Frank P. Flint, Flintridge
Gordon B. Kaufmann	La Quinta Hotel <i>(Illustrated in January, 1930, issue of California Arts & Architecture)</i>	Desert Development Co., Indio
Pierpont and Walter S. Davis	La Venta Inn	Palos Verdes Project, Palos Verdes

GROUP III—COMMERCIAL BUILDINGS

Sec. A—Parkinson & Parkinson	J. C. Everding	Edwards Wildey & Dixon Co. Los Angeles
Marston & Maybury	T. W. Warner	John H. Simpson, Pasadena
Sec. H—Webber, Staunton & Spaulding	J. H. Thomas <i>(Illustrated in April, 1930, issue of California Arts & Architecture)</i>	J. S. Metzger & Son, Los Angeles
Palmer Sabin	Morgan P. Underwood <i>(To appear in July, 1930, issue of California Arts & Architecture)</i>	Frederick H. Ruppel, Pasadena
Sec. C—Parkinson & Parkinson	Title Ins. & Trust Co. <i>(Illustrated in December, 1928, issue of Pacific Coast Architect)</i>	Scofield Engineering Co. Los Angeles
Sec. D—Morgan, Walls & Clements	Security 1st Nat'l Bank	Harvey A. Nicholas, Los Angeles
Sec. E—Morgan, Walls & Clements	Mayan Theatre <i>(Illustrated in April, 1928, issue of Pacific Coast Architect)</i>	Scofield Engineering Co. Los Angeles

GROUP IV—QUASI-PUBLIC BUILDINGS

Sec. A—H. Roy Kelley	First Church of Christ, Scientist	Frank C. Schilling, Fillmore
Sec. D—Webber & Spaulding	Casino, Santa Catalina Island <i>(Illustrated in November, 1929, issue of California Arts & Architecture)</i>	Santa Catalina Island Co., Catalina Island

GROUP V—PUBLIC SCHOOLS

Sec. C—Ralph C. Flewelling	Hawthorne School <i>(Illustrated in October 1929 issue of California Arts & Architecture.)</i>	J. S. Metzger & Son, Beverly Hills
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GROUP VI—FEDERAL, STATE & MUNICIPAL BUILDINGS

Sec. A—Bakewell & Brown	Pasadena City Hall	Orndorff Construction Co., Pasadena
Sec. B—Myron Hunt & H. C. Chambers	Pasadena Library <i>(Illustrated in August, 1927, issue of Pacific Coast Architect)</i>	Wm. C. Crowell, Pasadena

GROUP X—LANDSCAPE ARCHITECTURE

Sec. B—Yoch & Council	Residence of Mrs. R. Fudger, Los Angeles <i>(Illustrated in March, 1929, issue of California Arts & Architecture)</i>
Sec. C—Paul G. Thiene	Mr. and Mrs. M. E. Getz, Beverly Hills

GROUP XI—ARTS ALLIED WITH ARCHITECTURE

Sec. A—Julian Garnsey	Murals
John B. Smeraldi	Decorative Painting
Sec. D—Gladding McBean Co.	Tile Work
Sec. E—Eugene Weston, Jr	Ceramics Hollywood Legion Building
Sec. F—B. B. Bell & Co.	Lighting Fixtures
Frank Weingartner	Ornamental Iron Work
City Ornamental Iron Works	Ornamental Iron Work
George S. Hunt	Furniture and Panelling
Wm. M. Clarke	Architectural Photographs

Respectfully submitted, JURY OF HONOR AWARDS

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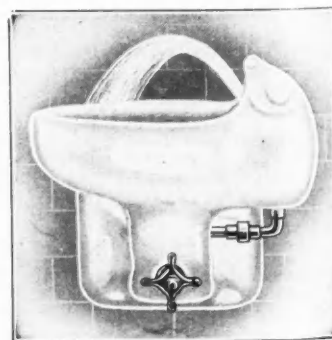
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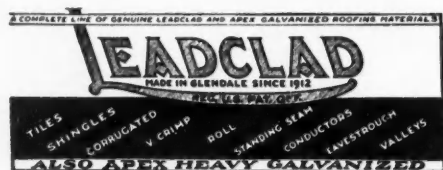
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ALBERT M. BENDER—ART PATRON

(Continued from Page 43)

and patronage, grown too restrictive and arbitrary, and have provided the stimulus for Mexico's artists to mirror the life of a forming order, rather than to flatter one decrepit and outworn.

That a university of the rank of Stanford should lack a specialized collection, presenting examples of fine printing and binding, seems almost incredible. Yet such was the case so recently as September 1926, when Mr. Bender took the matter in hand and provided the broad foundation for a collection of this kind to which others have since added. The collection is known as the Typographical Collection, and, as its name indicates, its main purpose is to provide a working library for students of type design, typography, press work, binding and the arts and crafts of book making generally. Stanford operates her own press and is now making remarkable progress in book publishing and in creating a Western center, where young men and women may acquire training in printing and allied crafts.

From the notable presses of Europe and America, of early and modern times, this collection has been assembled, that the student may gain a comprehensive understanding of printing, history and practice in his own and other times. To mention the barest few of the works—*The English Bible* and *Emerson's Essays* of the Doves Press, London; *Complete Works of Tennyson*, Kelmscott Press, England; *Dante* of the Ashendene Press, England; *Four Centuries of Fine Printing* (1500-1914); a *Study of Amy Lowell* by G. H. Sargent, press of William E. Rudge, New York; Julius Kurth's *Compilation of Japanese Woodcuts*, (from Moronubu to Hiroshige), Brentano Press, New York.

San Francisco's presses are abundantly represented. Notable works from the Grabhorn Press are Sherwood Anderson's *The Modern Writer; Letters, Papers and Biographical Sketch* of Oscar Weil, composer and critic, who during the 1870's, '80s and '90s was the most creative and personally interesting figure of San Francisco's musical life; *Letters of Columbus*, concerning his first voyage to America; and Oscar Wilde's *Salomé*. The Windsor Press contributes *Madaurensis* by Apuleius, and *William Caxton* by William Blades. Taylor and Taylor are represented with *Odes and Sonnets* by Clark Ashton Smith, and Sterling's *Lilith*. Of the works of John Henry Nash, there is practically a complete showing, but possibly of greatest interest: *The Unspoken and Other Poems* by Anne Bremer together with several sketches of appreciation of the author by San Francisco writers and friends of the painter (printed for Mr. Bender as still another memorial to this artist); *Letters of Bierce* with a foreword by Sterling; *Life of Dante* (for Bender) and *Dante's Divine Comedy*. This latter Nash planned as the supreme work of his life. It was begun in 1923 and finished in 1929 and Nash made two trips to Europe to arrange for the making of the paper and the binding. The translation was made by Professor Melville Anderson of Stanford and engaged him for twenty-eight years. It is adjudged by Dantean authorities to be the most successful translation of the kind made to date.

At the University of California library a condition similar to that at Stanford prevailed in the matter of well printed and bound books until Mr. Bender provided the substantial beginnings of a collection, to which others have since added.

Mr. Bender's association with San Francisco's musical life is a chapter of his activities almost impossible to chronicle, so widely diffused has been his direct and indirect influence, so vague the memories and accounts of specific instances of participation and contribution.

However, it is known that Mr. Bender was one of that small group of San Franciscans who set themselves to organizing an opera association. During its critical formative period, Mr. Bender was always at hand to lend his wide experience in practical artistic and musical problems, and is now a director of the association.

This briefly completes a resume of the Bender Collections and activities. It has, of course, only been possible to touch upon

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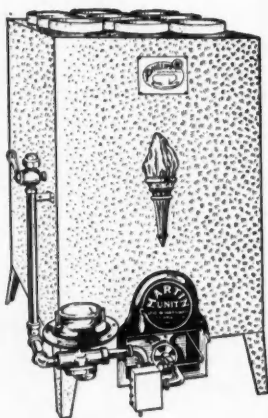


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major points. But it is clearly indicated that there are few phases of the cultural life of San Francisco with which Mr. Bender has not concerned himself, and throughout a long period of years. Painting, sculpture, poetry, prose, drama, music, Oriental art, photography, ceramics, printing, arts and crafts and the workers with them, have engaged his attention, support and encouragement. Yet this diversity has led Mr. Bender into no confusion, for viewing the collections, as a whole, it is apparent that they were assembled by one who never lost sight of three ultimate aims and worked to achieve a realization of well balanced artistic and historical values. The three purposes reveal themselves.

First: to present the work of Modernists in the arts that the artists may be honored while they live, and that the contemporary public may learn of what is being created in its own time, rather than being forced to rely solely on what has been done in past eras for its knowledge and appreciation of art.

Second: to add whatever possible to the existing store of documents, books and other relics of California.

Third: to do whatever he (Mr. Bender) may in the way of providing collections of Oriental arts to serve as a source and center for Occidental study and understanding of the Orient, its nations civilizations.

Californians still live with a history which sets the state apart from all other American states. It has never been an orderly history; but it has never lacked an infinitely diverse, active interplay of races, human motives and values, and it would appear that this was and is conducive to widespread and solid achievement in music, drama, letters, painting, sculpture and architecture. To honor these factors Mr. Bender has assembled his collections.

It has become plain how little knowledge actually exists on the Pacific Coast outside of San Francisco in regard to Oriental art. This is an amazing state of affairs, when it is considered how inseparably our destinies are now bound with these Oriental nations, whose civilizations are so strange and unknown to us, but so ancient, so seasoned by time and their own peculiar wisdom. It is equally incredible how limited and aimless are our facilities for gaining any insight into the motives, spirit and ultimate substance of the thought of the Oriental peoples and civilizations, as unerringly revealed in their arts and crafts, that we may bring to the inevitable inter-change understanding and tolerance. The hope is that out of the inter-change will grow new standards of internationalism to make the development of the Pacific area a process of peace and arbitration, rather than war as has been the case with those nations facing upon the Atlantic and Mediterranean seas.

To this situation and possibility, the Bender Oriental Collections, placed in our schools of higher learning, are a tangible approach in that they are a powerful suggestive force to the thousands, viewing them yearly and moved to ponder upon the unknown worlds they represent. To Mr. Bender they are but the beginning of a larger plan. He has long cherished the vision of an institute or school on the Pacific Coast to provide regular programs of instruction on the life, people, civilizations, religions, arts, crafts, letters and languages of Oriental countries and nations. In connection with the school would be a museum devoted wholly to the arts and crafts of China, Hawaii, the Philippines, Persia, Japan, Java, India and Burma. The whole to serve as a center about which Oriental research and education would revolve. This is an idea of vast, obvious potentialities. It is by no means impossible or impracticable; it might not even be far distant.

It is thus the inter-relationship of his purposes and their relationship to the present and its problems that constitute the value of Mr. Bender's collections and contributions to his city, state and time. It is this element of relationships, indeed, which is the gist of the man's whole philosophy, for in his own words, "To see and know what man has put into life and art; to know what each nation—our own as well as others—has contributed to the world's culture; to realize that no one thing is any better than another; that all things and all life become a question of relationships, and yet to see life as a whole—this is the basis and beginning of wisdom, tolerance and world-consciousness."

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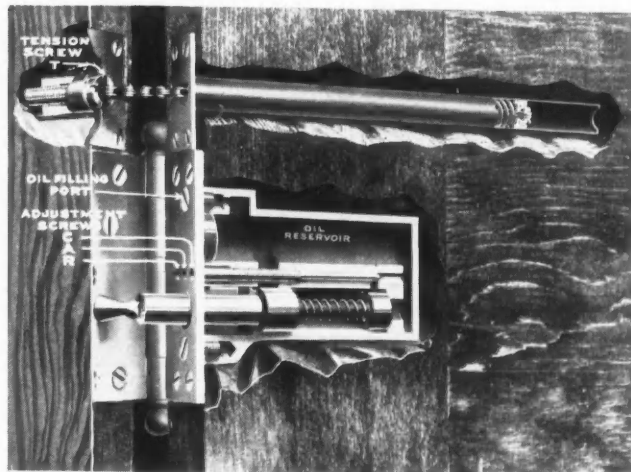
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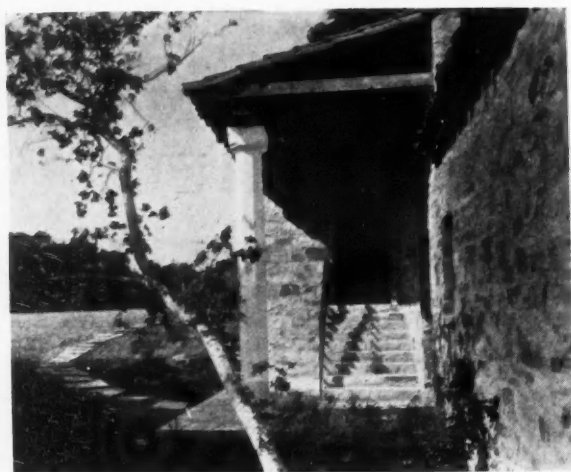
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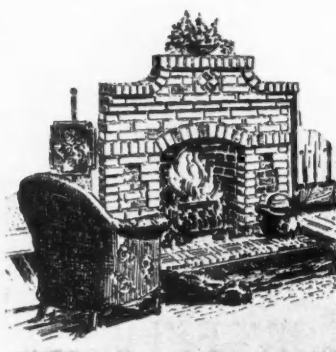
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NEW ELOQUENCE IN THE DANCE

(Continued from Page 52)

ingly amorous and broadly comic. In the Fire Dance, from *El Amor Brujo*, the snaky lines of her dress of pallid yellows, greens, and pinks, aided the effect of sorcery, palliation of threatening evil. Her Andalusian Tango was a thing of passion and excitement, danced in an alluring white costume, with train of stiff close white ruffles, and a little fringed majenta shawl. The Bull Fight, gloriously done, mimed the entrance of the Toreadors—O proud and gay!—the sound and rhythm of the horses' feet; the plunge of the weapon; the pride, the triumph!

No music accompanied the *Sequidilas*. Her dress was of amber, flounced in yellow, green, and black. With tiny steps, a light even clicking of castanets, her body poised, and moving stilly, one arm upcurved over her head, and with no change of step, or sound, or pose, she passed with a still sidelong glance, across the stage, and out of sight. La Argentina! Treasure of the world!

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Above the proscenium arch was a space of deep illumined rose, and on the fluted curtains fell rose light and tender violet, as swaying in delicious abandonment of rippling curves, they closed a scene from the eyes of the audience... Voices arose of a world half forgotten... weary and disillusioned voices speaking of something that had failed, would fail again, not caring. A long joyless cackle of laughter, filling vacancies of thought. A low voice saying 'I vish'. An expanse of mountainous bare thick flesh, over it a beringed hand curved with fat, negligently replacing a slipping shoulder strap, that glittered wickedly as on the smooth vast slope it slipped again...

Mozart, said Goethe, thinking of the master's Don Giovanni, was the man who should have composed his Faust. Expressing both the body and the soul of man, over wide contrasting spaces of life and human character this opera ranges, fitting its notes to each and every emotion of the diverse personages presented, in a manner inimitable, and indeed marvelous. We have the joyous recklessness, and ribaldry, and delight in the senses of Don Juan; the pure devotion and controlled characters of Donna Anna, mourning her murdered father, and Don Ottavio, her lover and avenger; the light-souled, gay, and changeable peasant girl, Zerlina; her uncouth, goodnatured, lover, Masetto; the opera buffa character of Leporello, rascally comic valet, and Elvira, Don Juan's abandoned mistress, devoured by jealous passion. Warm, gay, sensual life is here, and death denying all, and final judgment.

Compared with the heavy sensuousness of Tristan and Isolde, more delicately delighting, more temperately imagined, divinely sweet and tender, is the expression of love in Mozart's Figaro and Don Giovanni. With what exquisite simplicity and tenderness is it expressed in Zerlina's Arias, the incomparable, 'chide me, chide me, dear Masetto,' where she seeks to pacify her jealous lover; and the second aria of half-laughing consolation when he is beaten and laid low; the tender faith and devotion of Ottavio's song; Don Juan's lovely and voluptuous serenade of Donna Elvira's maid; his seductive and irresistible song in the balcony scene, pleading for Elvira's pity and relenting; and the beautiful lovemaking with Zerlina. Heartless he is, and utterly unprincipled, this rake; and yet for a being so courageous, witty, adventurous, and amiable, foiled, too, in all his attempts, upon this scene, at least, and capable of such assiduous affection, such tender voluptuousness, such beguiling charm, as Mozart gives him in his music, those final devouring fires seem intended only for his several more wicked, and less amiable predecessors in the role of Don Juan, whose legend extends back through the centuries.

The music grows, and flowers, with the divine freshness of budding Spring. Uncarthy grandeur is in its close, where solemn chords, the voices of the summoning evil spirits, the chill gusts of death, in that rush of scales, rising and falling, accompany the final scene. The statue of the murdered commandant, accepting Don Juan's invitation to sup with him, enters, and grasps him by the hand, and when he scoffs at the call to repent, draws him, tortured and despairing at last, to the bright edges of the flames of hell, that leap in final triumph around the sunk and twisted form of the impenitent.



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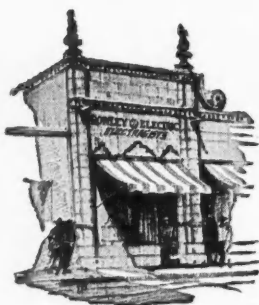
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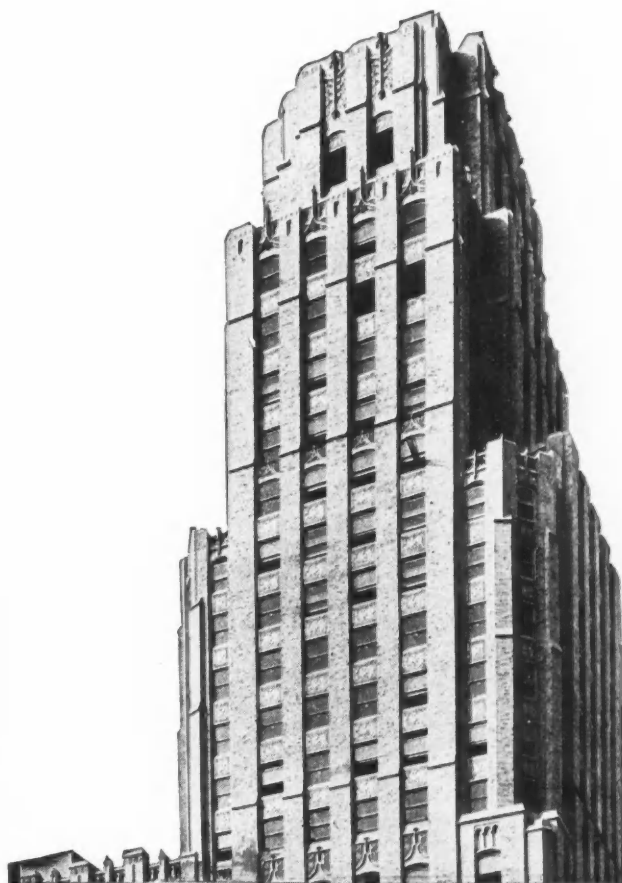
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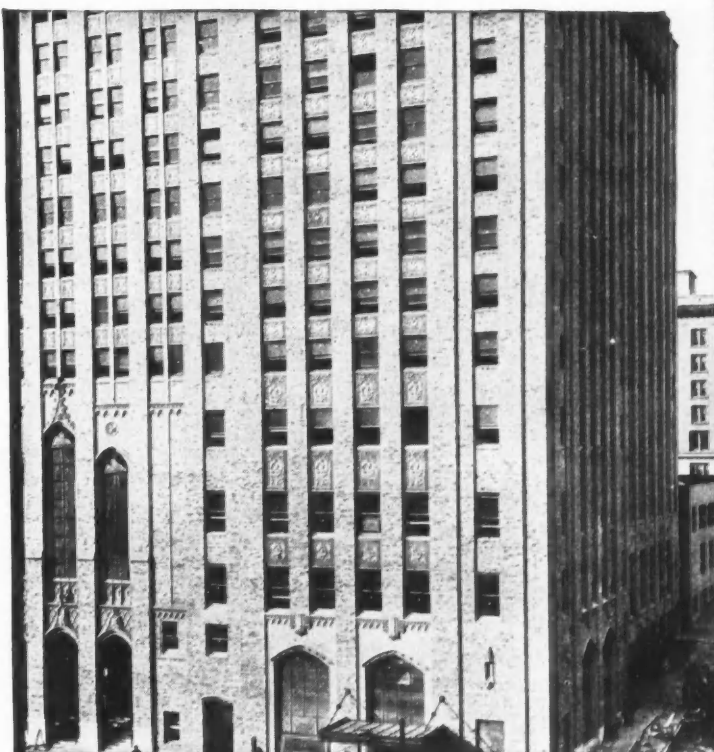
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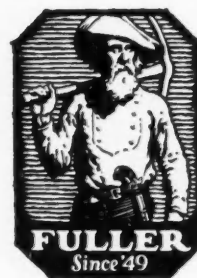
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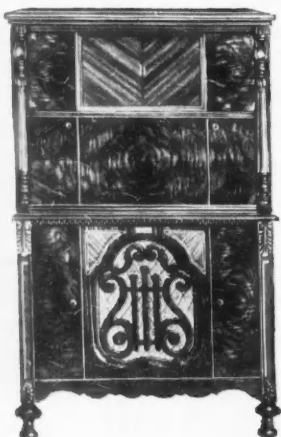
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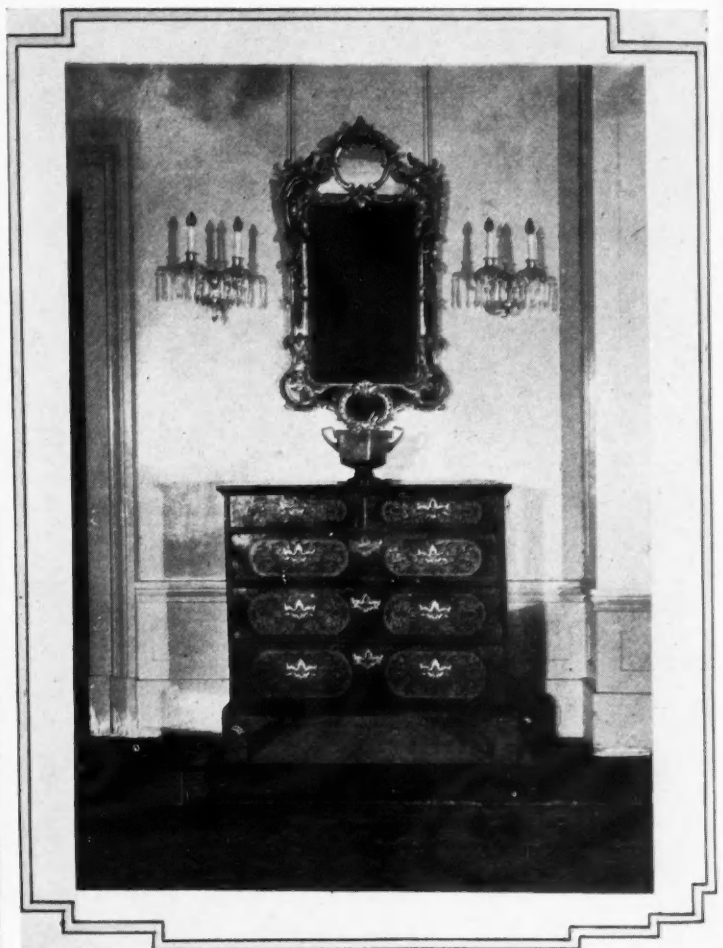
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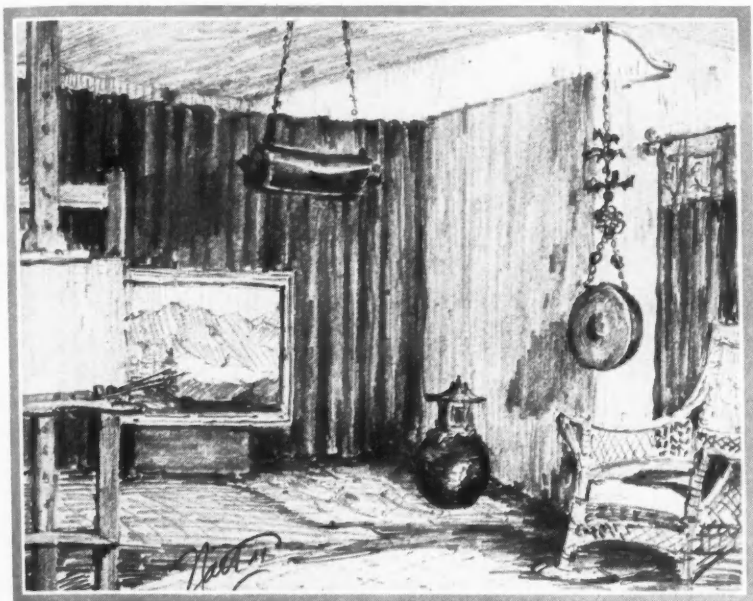


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PENCIL SKETCH OF THE STUDIO OF LELAND CURTIS BY NATT PIPER

Contrary to an artist's usual custom Mr. Curtis does not collect the quantities of art objects so cherished in the way of giving 'atmosphere' to a studio. His studio, therefore, is quite severely plain—but it does seem to have a very proper background for his splendid paintings.

THE public acclaim given to Leland Curtis, Los Angeles artist, is proof that some men do receive from fellow citizens, the honor that is due them. His splendid canvas, "Crest of the Sierra", was purchased by the City of Los Angeles; the Kellogg Collection owns "San Juan Capistrano"; the Artland Club of Los Angeles acquired "Sierra Gold", and the Hollywood Athletic Club owns, "The Everlasting Mountains." Outside this State, Mr. Curtis' work is hung in many private collections, and he received, in the Springville, Utah, National Art Exhibition, a special Award of Honor.

Mr. Curtis is a member of the Painters and Sculptors Club of Los Angeles; the California Art Club; the American Federation of Art, and the American Artists Professional League. In 1924, at its annual exhibition, the Painters and Sculptors Club awarded him the Bronze Medal, and in 1928 the Silver Medal. He won second cash prize in the California State Fair Exhibition in 1922, and a third prize in the Los Angeles County Fair, 1923.

Art critics write extensively of the work of Leland Curtis; Millier has said "He feels strongly the mighty sweep, the bareness, the cleanness of the eastern slope of the High Sierras, and in picture after picture he brings them before us." Antony Anderson writes "From the desert Curtis brings us the massive sculptures of the mesa, the waste spaces of sand and mesquite."

While Mr. Curtis is particularly well known as a painter of the desert country and the Sierras, he often shows his versatility in strong paintings of the picturesque architecture of the missions, and colorfully painted bits of still life.

Nor is he neglectful of modern tendencies toward balance and rhythm in graphic arts and mural work. In one of his recent paintings such an expression of decorative design is apparent that many of us foresee an entirely new success for him in that imaginative field. One of his hobbies is mountain climbing and one must admit that it surely combines well with the long sketching trips, sometimes for a month's period, that he takes, with a packtrain, into the solitudes of his beloved Sierras.

"Summer Snow Peaks in the High Sierras" is reproduced on the cover of this issue of California Arts and Architecture and his work is exhibited in the Hatfield Galleries until May 10th.

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*The following
is a partial list
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Rembrandt Exhibition at Detroit

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"SILVER was nothing accounted of when Solomon was King."

Today for sheer romance, beauty, and worth, old silver has no rival and those fortunate enough to have choice pieces of the silversmith's art have collected wisely.

The history of the craftsmanship, tracing it down through the ages, is of fascinating interest; for silver was the one substance upon which man could lavish his full creative ability when fashioning articles for adornment or use. Artists of past centuries created work so beautifully designed, so artistically ornamental that it serves our modern craftsmen as an inspiration for their designs today. It is an interesting study to trace these designs century by century and to note the influence of one craft upon another. This is particularly noticeable in the different furniture periods, each of which exercised its influence on the art of the silversmith.

Silver has played an important part in the spoils of war and many fine examples of the art were thrown into the melting pot to be fashioned anew for the conqueror, thus destroying the craft of the vanquished. Many a choice piece whose worth now could hardly be estimated has been melted and converted into money and even bullets. Around it has been woven countless adventures of chivalry, honor, and historical romance.

The enduring quality of silver has been an important factor in its preservation for posterity and also the fact that family plate was held as part of an estate. Many beautiful examples have been preserved in this way of which some have eventually come to the market. The present day collector, however, is not likely to pick up the porringer the great Diarist, Pepys, writes of in the year 1661, when he tells of taking one to a christening as

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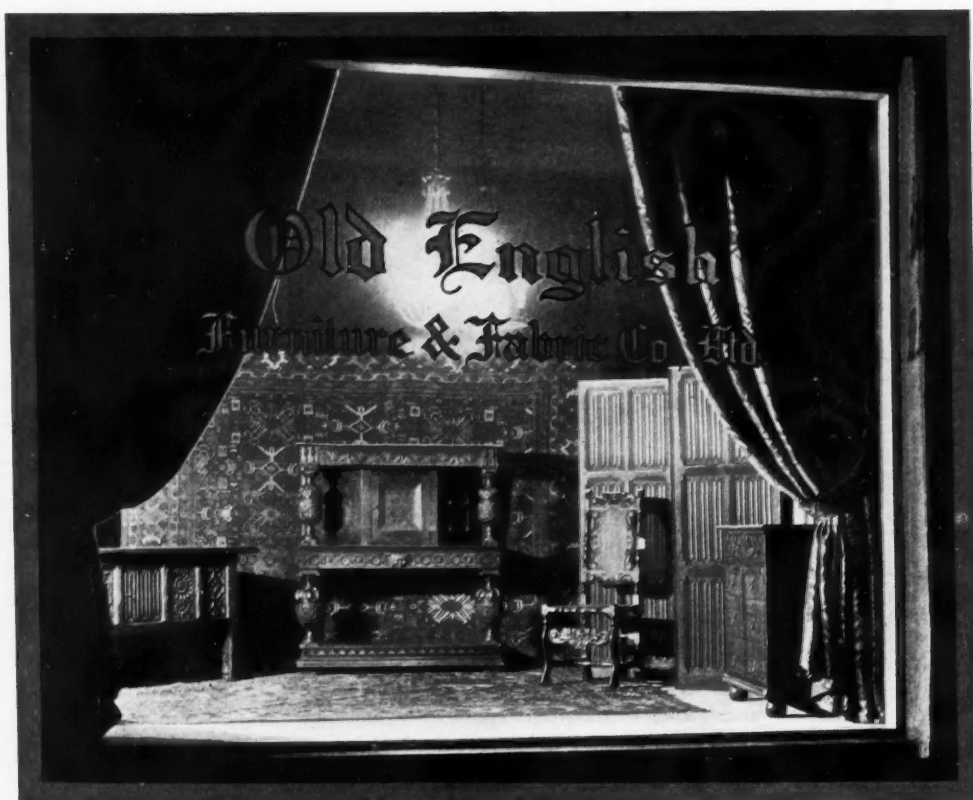
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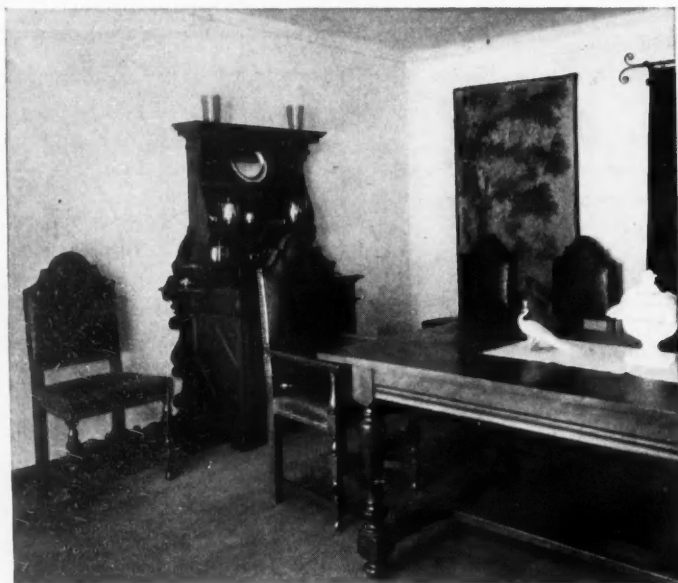
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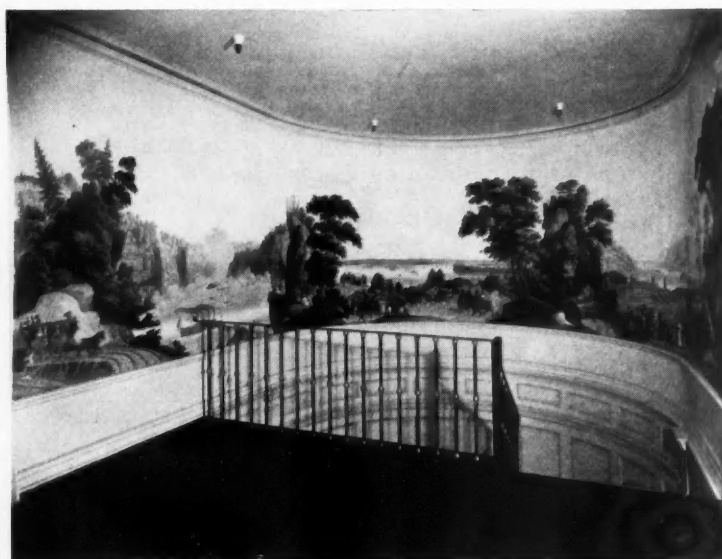
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a gift. Incidentally, a porringer of that time recently sold in London for \$15,000.

The wide range of the collector's choice and the rapidly advancing prices is strikingly emphasized in the present demand for good examples of Georgian silver of all kinds. The period of the Four Georges, "the most brilliant epoch in the English decorative arts," covers the years between 1714-1830, and it is the distinctive and charming styles that were created by the master craftsmen of that time that have resulted in some of the sensational prices obtained in the auction salesrooms today. We have only to mention the paintings of the great English artists some of which have become almost priceless; the fine porcelains, glass, and silver plate for the adornment of the home; the dignified and elegant furniture which today is the despair of the collector; and the beautiful examples of architectural work which serve as enduring monuments to their designers.

While much of the more ornate Georgian silver has been hidden away in private collections or acquired by museums, there are good finds in some of the smaller wares which the keen collector can pick up here and there. A collection of old salt spoons is most fascinating and may include many varieties. Caddy-spoons are becoming scarce but if one is looking for them it is surprising how they turn up. Judging from some of the London magazines every one today is collecting old spoons, and what more satisfying than to serve afternoon tea with these fine old bits of silver.

If Georgian silver is a little beyond the average collector he may turn his attention to the work of the early silver craftsmen of America. It will agreeably satisfy his sense of patriotism and there is a distinct appeal to be found in the simple lines of some of the early handicraft of our forefathers. Many collectors are acquiring a set of flat silver, starting with one or two spoons of some early New England silversmith, then finding others to match of the same firm until a full set of spoons, knives and forks are acquired. And whoever assembles a collection of the work of our early silversmiths is acquiring something of future value besides having the satisfaction of helping preserve the work of our own craftsmen.

The collector of old silver, whether he chooses caddy-spoons, candlesticks, tea sets, or the more ornate pieces will first obtain a standard work on old silver, so as to familiarize himself with the system of marking; for silver has a definite time, place, and maker's mark which makes it fairly easy of attribution. There is something to be learned, however, in the "feel" of old silver, in knowing whether a design or mark has been added to a comparative modern example, or a new part added to an old piece. Study and observation of authentic examples will enable one to be fairly sure of his ability to judge, and will repay richly in the knowledge gained.—Alice R. Rollins.

A FINE display of Georgian silver and Sheffield plate is on exhibition at A. Schmidt & Son's, 2320 W. 7th Street, Los Angeles, from the Baroness Burdette-Couts' collection, which no one should miss seeing. The collection comprises many beautiful examples of the silversmith's art and we are indeed fortunate that this long established firm is giving lovers of old silver the opportunity of seeing it.

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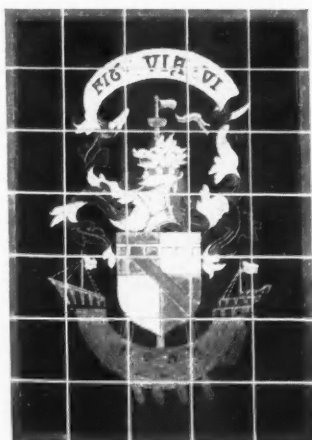


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"MEDITATION"

IN his exhibition of paintings, pastels, lithographs, drawings, wood carvings and sculptures at the Stendahl Galleries, the evolution of Peter Krasnow's art may be traced, step by step, from his early realism to his present bold conventionalization. In "Meditation" and in his other wood panels, he reveals a sense of organized design which attains the height of rhythmic beauty. His modernism is never an affectation.

Photograph by Willard D. Morgan

THERE has never been a period in the world's history when advertising was as highly developed as at the present time. Some of the magazine advertisements are works of art, and never has the story been told with such personal or direct appeal. The advertisement reading constitutes a big part of the contents of the better class magazine today and readers look for and expect quality in that as much as in any other department. After reading the advertisements one should see the objects, for seeing and handling is the only way to really know them—to realize their beauty in actual design and coloring. To know the feel of old silver, to appreciate the patina on a piece of furniture, the exquisite, soft coloring of a bit of old brocade, or the pictured story in the fine weaving of an old tapestry.

In our shops are many beautiful and rare things brought from abroad by discriminating buyers. We may browse at leisure in these shops and when purchasing be supported in the reliability of a locally established firm.

ONE of the newest collector's books out is that of Mr. Reginald Myer's "Chats on Old English Tobacco Jars." Mr. Myers is the owner of a collection of 150 old English tobacco jars and he has written about them in a very entertaining way. They include specimens made of lead, tin, brass, pewter, zinc, wood, pottery and other materials. We can imagine they make a most interesting and rare collection.

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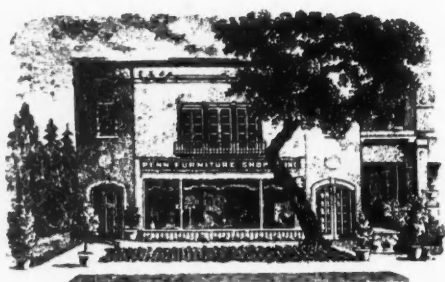
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AMONG the beautiful things at the Pasadena Flower Show were two tables of Sam Farrington's glass and china ware. They were presented by the Sally Hunt Chintz and Cupboard Shop, and offered the two extremes of formally and informally set tables for dinner. The other was a perfectly delightful affair for the dinner in the patio, and had red, yellow and green dishes of primitive looking pottery laid on a coarse linen cloth. Now that it is becoming warm enough to dine and lounge in the patio, the Chintz and Cupboard Shop is showing wrought iron furniture, and pottery and outdoor things of unusual and fine design

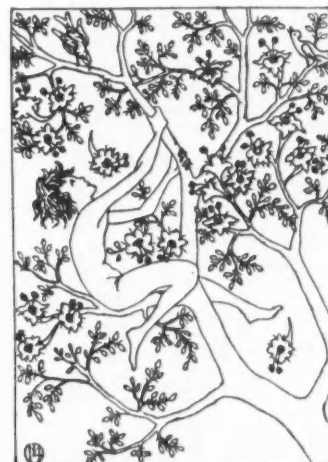


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THE CALENDAR

Music ~ Art ~ Clubs ~ Sports ~ Announcements

ANNOUNCEMENTS

CALIFORNIA CONFERENCE OF SOCIAL WORK holds the twenty-second annual meeting in Santa Barbara, California, May 13-17. The theme chosen for general discussion is "Social Progress and the Law," which embodies Family and Child Welfare, Industry, Delinquency, Public Health, Racial and Citizenship Problems, Recreation, Education, and Problems of Organization and Administration of Relief. Justin Miller, dean of the law school of the University of California, is president of the Conference. Space is assigned for the discussion of "Social Problems of the Indians," "Social Problems of the Filipinos" and "Social Welfare Problems of the Filipinos in Los Angeles," "Social Problems of the Mexicans" and "What Can Mexican Immigrants Expect of the Law."

CALIFORNIA FEDERATION OF WOMEN'S CLUBS meets in convention, Oakland, California, May 14-16. Headquarters are at Hotel Oakland and the convention sessions are held in the auditorium of the Woman's City Club. This is the twenty-ninth annual convention and to it today more than seventy thousand women of the State are eligible. Mrs. William Waller Slayden is president.

VALENCIA ORANGE SHOW is held at Anaheim, California, May 22 to June 1, and commemorates the fiftieth anniversary of the initial planting of Valencias in Orange County. George W. Reid is the manager of this horticultural exhibition.

FIESTA DE LAS ROSAS, the spring floral celebration of Santa Clara County, is held at San Jose, California, May 15, 16, 17 for the fifth consecutive year. The Rose Parade is held the afternoon of the 17th. This, with scores of floats completely flower covered, numerous bands, and horses gayly caparisoned, is the outstanding feature. A pageant, "The Madonna of Monterey," written by Mrs. Fremont Older, is given at the State College the nights of May 16 and 17. The Fiesta Fandango, a brilliant night street celebration, is held Saturday night following the parade, prizes being offered for the best costumes.

CALIFORNIA CONGRESS OF PARENTS AND TEACHERS is held at Riverside, California, May 5 to 9, the general theme being "Parenthood Is a Form of Immortality."

RAMONA PAGEANT, founded on the story of Ramona and Alessandro, from the novel by Helen Hunt Jackson, has been made into a beautiful out-door play and is given in Ramona Bowl in a canyon on the slopes of Mt. San Jacinto, near Hemet, California, the afternoons of May 3 and 4, and May 10 and 11. The play is directed by Phil Whiting, who succeeded the late Garnet Holme in directing last year's presentation of the Pageant.

BELLS OF SOLANO COUNTY EXPOSITION is held at Fairfield, California, May 24 to June 1. A pageant is arranged to depict the progress from pioneer days to the present time. Two prize competitions were held, one for the words and music of a theme song, the other for the best essay on the pageant.

THE JUMPING FROG JUBILEE is held at Angel's Camp, California, May 18-19, and serves to recall the incidents of the Mark Twain days, and the tales of California's romantic past.

PIONEER DAY is celebrated at Hanford, California, on May 9.

CALIFORNIA INSTITUTE OF TECHNOLOGY acquires property at Balboa, California, for the development of a marine biological station, which will be named in honor of William G. Kereckhoff, to whose generosity the buildings are due. The station is expected to do similar research for the western marine life as that conducted at Woods Hole, Cape Cod, for the Atlantic seaboard.

"**LEI DAY**" is celebrated in the Hawaiian Islands on May 1, and is made a beautiful festival, during which every one, native and visitor alike, is expected to wear one of the floral wreaths or "leis," beloved by all Hawaiians.

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MILLS COLLEGE, California, announces "The Winning of Gerd," a story from German mythology, written by Miss Florence Perrigo, a senior registered from Huntington Park, has been selected as the senior play to be given twice on the shores of Lake Aliso on the campus, Saturday, May 24, and Saturday, June 14, as a part of the commencement week festivities.

"**FELICITA**," the outdoor play presented in Escondido, California, annually, is given two week ends, opening May 30, Memorial Day, and closing June 8. The story uses the Battle of San Pasqual as the main theme and a lovely romance is introduced. The Escondido Chamber of Commerce is sponsoring the production.

MOUNTAIN PLAY, given annually on Mt. Tamalpais, California, is presented Sunday, May 25. The play selected is the Hauptmann's "The Sunken Bell." Baldwin McGaw has directed for the past three years and is again chosen to stage the production. Mrs. D. E. F. Eastman is chairman of the committee in charge of production. Last year Ibsen's "Peer Gynt" was presented to an audience of seven thousand.

"**STROLLERS REVELS**" is an annual event of the Strollers Club of Santa Barbara, California, and is given this year on May 3 at Rockwood in Mission Canyon. The Revels presented by four sections, drama, literary, music and art, includes as a feature the one-act play written by Hugh Weldon, which was awarded first prize by the Playmakers' Club of Berkeley.

LOS ANGELES CHESS CLUB challenged the Mechanics' Institute Chess Club, San Francisco, to a match, May 30, either at Atascadero or San Luis Obispo, California.

CALIFORNIA RESTORATION SOCIETY has revived interest in creating a State Park at Donner Lake. The present Donner State Park comprises ten acres and includes the Donner Party monument, and it is now proposed to have the area extended to the east shore of Donner Lake, requiring purchase by the State of approximately sixty acres. The Division of State Parks has suggested that the proposed new area be increased to 400 acres, to include the southeast shore of Donner Lake, as far west as Chinese Cove.

FIELD ASSOCIATION DIRECTORS announce a Lompoc Valley Fair will be held in September in Lompoc, California.

FIELD MUSEUM OF NATURAL HISTORY, Chicago, plans to show fifteen hundred million years of life on this planet, as a single connected epic, in a series of three new exhibition halls. Fossils, rocks, mounted plant and animal specimens, paintings and statuary will form the history of the world. The first of the three halls to open illustrates conditions on the earth before the lowest forms of life existed; the second hall will be the Hall of Prehistoric Man.

HORSE-DRAWN MUSEUM has been opened on El Camino Real, Redwood City, California, for the preservation and display of all vehicles of the '90s and earlier which were horse-drawn. Many of the vehicles have interesting histories in connection with personages of the State.

ROBERT M. SHIPLEY ASSOCIATES, Fine Arts Bldg., 811 West 7th Street, Los Angeles, announce that they will sell art books and accept subscriptions for art magazines. As Art Consultants they are familiar with the best in art literature, and, as in other professions, must keep in touch with current publications. They maintain a comprehensive library and the more important American and European art magazines are in their studio for the perusal of artists, collectors and lovers of art. They will gladly advise regarding the best publications upon special subjects and courses of reading best suited to the needs of their clients.

VICTOR N. J. JONES announces his association with the firm of McClelland & Pinneeh, Architects, and the firm name is now McClelland, Pinneeh & Jones, Architects, 501-4 Republic Building, Seattle, Washington.

(Continued on Page 54)



Authentic in Every Minute Detail

Exact hairbreadth reproductions of famous museum pieces of furniture are constantly on display at Sloane stores. Items shown here are a Duncan Phyfe Sofa, circa 1800, the original now in the Metropolitan Museum. The fluted tri-pod table dates from the 18th Century, the lamp is a Royal Doulton, and the fine old print shows the City of New York in 1750 when much of this furniture was first designed.

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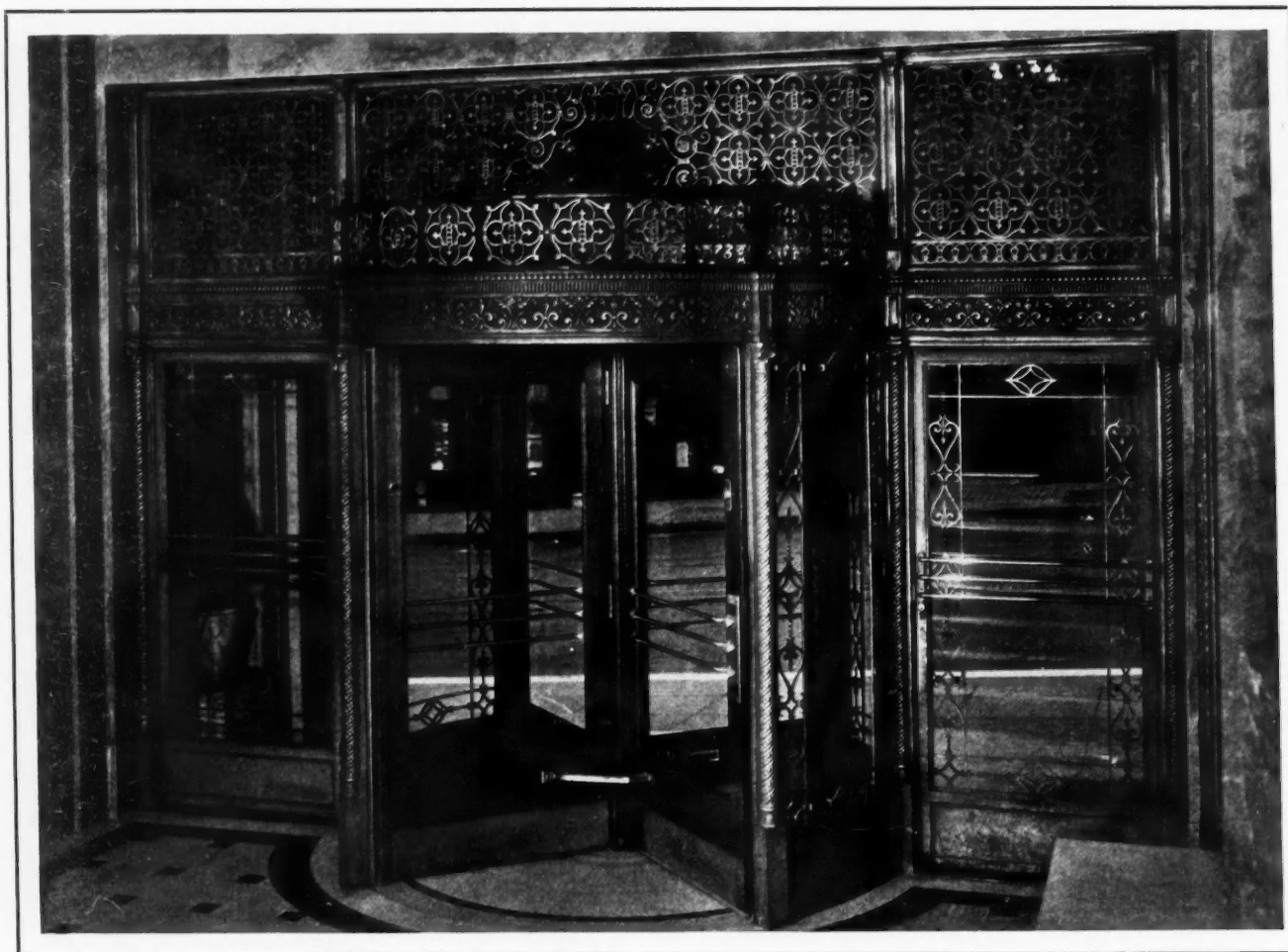


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Pages A-1453 to 1505

INCREASED interest in Chinese Art indicates, not that it has suddenly become interesting but that we who have recently reached the edge of the Pacific, have suddenly discovered China. China has been there all the while, and as we have gradually conquered the wilderness, built our railroads and harbors, and aqueducts, supplied ourselves with the necessary fuel, light and transportation, the constant sources of food and adequate shelter we deem fundamental in our civilization, we have also kept art and the rounded life in mind and, with time to look about us, look at China 'cross the sea.

The Art of any nation may well be studied if we wish to become acquainted with that nation as neighbors should be. Carefully limning the forms that interpret a tradition of the race, the Chinese artist puts into his design all the skill acquired by himself and all of his forerunners' teaching of what is considered highest in their art. Every arrangement of flowers and leafy spray has its meaning. The history of the race may be studied through its Art.

A revelation of the life and religion of the Orient first came to the West through Sir Edwin Arnold's *Light of Asia*. After reading this poem in which Western art interprets Eastern religion to the Occidental, we realize that our own religion had its source in the Orient and that what Christianity has accumulated in its trip around the earth is not religion but the customs and manners of a western people which cannot in wisdom or in the name of Christianity now be forced upon those nations who were religious when the world was young.

In studying Chinese art and architecture it is interesting to read Laurence Binyon's *Painting in the Far East*. This well informed writer makes a striking comparison between Greek Art and that of China and constantly places the development of Eastern and Western art side by side from earliest ages. "The history of art in Asia", says this writer, "is intimately bound up with the history of Buddhism, just as the history of European art is intimately bound up with the history of Christianity." And again: "The great painters of either continent have sought to communicate life-giving ideas of beauty."

WESTERN Division Convention of American Booksellers Association met this year at the Biltmore, Los Angeles, during the last week in April. Twenty years ago it was not easy to find a real bookstore in Los Angeles. Everybody was so busy building harbors and aqueducts, power plants and gas tanks, and shelter for the thousands that insisted on coming to the Southland of the Pacific Coast, that no one had time to read. Yet Los Angeles is

Editor's Note Book

a book town and has even had several publishing houses for local business.

Looking over the field of books as presented in the meetings we met John Henry Nash of San Francisco, who as our first fine printer has gathered beautiful type from England and the continent and is now cutting his own type and printing fine books ordered by collectors and patrons of art. With the Huntington Library and John Henry Nash to set the pace our youth may yet make this western land noted for fine books.

In Los Angeles may be found a craftsman in every line of skilled work if one looks long enough, but so inspiring is the climate that the will to do is greater than the will to find how it should be done, or the patience to do it well. Every one came out to California to play and finds it hard to stop. Book buying is an individual thing and the individual gets his information on books from such talks as given to clubs by Mrs. Valleley or from reviews of books most interesting to people on the Coast such as Mrs. Morgrage writes each month in this magazine. Hollywood and its great colonies of cultivated people, delving in research and calling on authority for information on each topic touched on in its thousands of films, brings hundreds of writers to Los Angeles and they in turn become inspired to create more books. John V. A. Weaver, who spoke at the opening meeting of the Book Convention, is an example of the spirit of today and of the place. He calls the speech of people who "deliberately massacre the English language" "American" forgetting that English is not the language of the forty-five percent of the population of the United States who have almost submerged the Colonials, any more than Spanish is the language of the newcomers to California who say "Frisco", "San Berdu" and "Los". Beneath the "language" (which doubtless helped to make Mr. Weaver's books best sellers) was the magic of the born poet interpreting the heart of a man to his brother man. May we hope that, in the purest speech he can find in his Harvard memories, he will interpret the heart and speech of a cultivated gentleman of Ameri-

can stock to the millions who live in America but know it not.

BEAUTY of design is, we believe, the most useful thing in the architect's or artist's portfolio. Especially necessary is it that a quality magazine should put beauty first in its columns and leave foolishness, salesmanship and politics to languish a little, if they can and will. We have, therefore, filled our California magazine with beauty of design in dwelling, city building, garden, home and hamlet that our more discriminating, educated readers may realize that the Far West and even "just California," as John McGroarty has it, are overflowing with the loveliness that trained architects and artists, working in a beautiful environment, can produce.

Nor do we find it necessary to cater to a lower standard in any department or page. All along the line the response to a quality magazine for the Pacific Coast and the eleven Western states represented, and served by the Western States Publishing Company has been so generous, so appreciative, so increasingly evident month by month as the returns come in, that every member of the organization, heartened and inspired by the praise and admiration unstintedly given, is keyed up to find more and more beauty and to present it worthily. Doubly safe are we in presenting beauty only to the general public. For what is beautiful is also good and useful; and the uneducated, camouflage it as they will, are always anxious to know what the elect have sanctioned that they may copy and make it their own. The meanest spirit, has he the faintest love of beauty in him, will eventually respond to the continued presentation of the beautiful in art and architecture. As Tennyson has said, "We needs must love the highest when we see it."

WITH this issue reports of meetings of the various architectural organizations have been omitted. Hereafter this information will be published in condensed form in *The Calendar*. In order to assist in promoting the progress of architecture and the architectural profession, the publishers offer an "Architects' Supplement." The advantage of having complete, accurate information, combined in one monthly publication, concerning the activities, meetings, programs, announcements, of all organizations directly concerned with the practice of architecture will be obvious.

The "Architects' Supplement" will be sent to members of architectural organizations in California and its text confined to the informative material furnished by them, with only such additional matter as may concern them directly and professionally.



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